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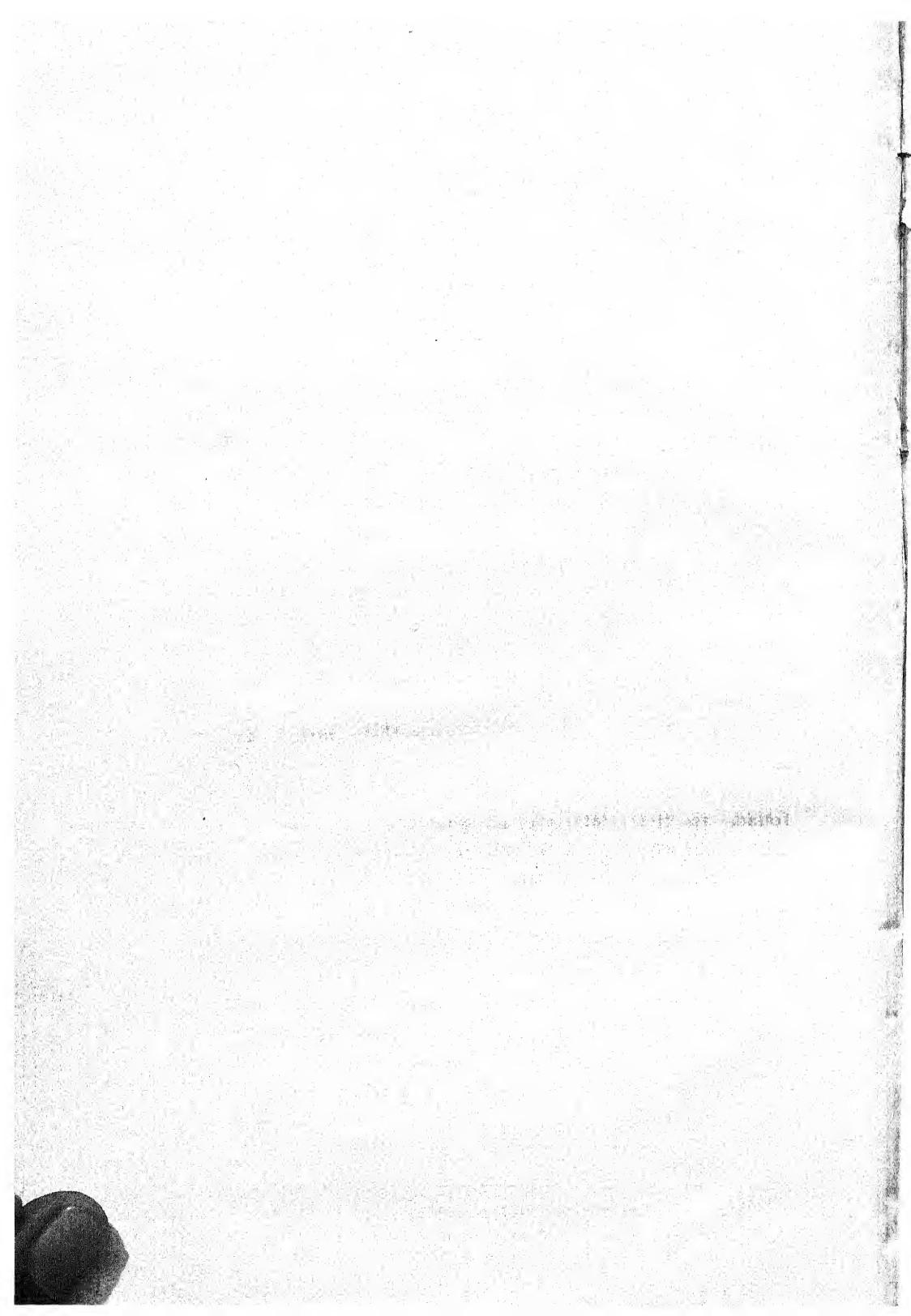
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PREFACE

IN the following pages I have attempted to give an account of the various 'arts and sciences' (Kalās) which are mentioned in Indian Literature, chiefly, with the object of contributing towards its elucidation. The object of the essay being more literary than historical, I have not endeavored to follow the development of the arts from the beginning and to discuss the influence of other civilisations upon them as well as the part played by each art in the civilisation of India. All this, however interesting and useful, is outside the scope of this essay, which confines itself to giving the names of all the Kalās that I was able to find in Indian Literature. There are, thus, nine lists of Kalās given here with their various readings. Another list differing from all the above ones is mentioned as occurring in the *Kalpasamhitā* (a book whose name is not found in the Catalogus Catalogorum) by Jivagosvāmin. His commentary to the *Śrīmad Bhāgavata* actually gives the first three items of this list—'paracittajnatā' (telepathy), *dūraśravaṇadūradarśanacintā* (clairaudience and clairvoyance) and 'ratnāmrītavिशेषनामानम्' (making of various kinds of precious stones and elixirs of life).

In conclusion, I desire to acknowledge the deep debt of gratitude which I owe to Prof. Müller-Hess, under whose guidance these pages were written, for his many acts of kindness towards me during my stay in Bern.

A. V.



THE KALĀS

Students of Indian Literature cannot proceed very far in their studies without meeting with the word 'Kalāh'* in the sense of 'arts' or 'sciences'. Sanskrit Literature and the literature of the Buddhists and the Jains abound in references to the Kalās. Thus, for example, we find the Kalās referred to in the following places:—

मुनिवेशप्रतिच्छन्ना स्त्रे गच्छन्तुयोषितः ।
उपायज्ञाः कलाज्ञाश्च वैशिके परिनिष्ठिताः ॥

(Let women who are clever, know the Kalās and who live by courtesanship, go there, hidden under the guise of sages.)

Rāmāyaṇa, I. 9. 5.

नानाशिल्पकलाज्ञश्च भवेरपिपरन्तप ।

(Become learned, O destroyer of foes, in the different arts and sciences.)

Rāmāyaṇa, Vol. I., p. 301-5.

अहोरात्रैश्चतुःषष्ठ्या संयत्तौ तावतीः कलाः ।
गुरुदक्षिणयाचार्यं छन्दसामासतुर्नूपं ॥

* The word *kalā* is also used to denote—1/16th part of the moon, 1/50th part of the 'prāṇavā' or the syllable 'Om', 1/16th part of 'purusha', a fraction of time, a fraction of the zodiacal circle, interest on capital, etc. See Śabdakulpadruma and also Tārānātha's Dictionary *sub.* 'kalā.'

[O king, these two,—(*i.e.* Kṛiṣṇa and his brother Balarāma)—having in sixty-four days learned as many Kalās, pleased their preceptor by the offer of fees.]

Srīmad Bhāgavata, X. 45-36.

इत्येवमाद्यासु सर्वकर्मकलासु.....बोधिसत्त्व एव विशिष्यते स्म
(In all the Karma-kalās, beginning with the above-mentioned ones, the Bodhisatva alone was pre-eminent.)

Lalitavistara, p. 179.

चतुः षष्ठिकामकलितानि +चानुभविया
नूपुरमेखला अभिहनी विगलितवसनाः ।
कामसराहता स्समदनाः प्रहसितवदनाः
किन्तव आर्यपुत्र विकृतं यदि न भजसे ॥

(What abnormality is this in you, O Āryaputra, that you do not receive us, who are wounded by the arrows of Kāma; us, who have experience in the sixty-four Kāma-kalās; us, whose clothes have slipped off, whose faces are smiling, and whose girdles and anklets are tinkling from fervid passion?)

Lalitavistara, p. 417.

अपरोक्षबुद्धिविघ्विकल्पाश्रयासु कलासु ।

(Whose mind was no stranger to the different Kalās.)

Jātakamālā, p. 105.

लेहाइयाओ गणियप्पहाणाओ सउणरुयपञ्जवसाणाओ बावत्तरि
कलाओ.

(The seventy-two Kalās consisting chiefly of ‘gajita’

† कलितानि = कला:

etc., beginning, with 'lekha', and ending with 'śaku-naruta.')

Kalpa Sutra, p. 74.

Aupapātikam, p. 77.

Prasñavyākaranam, p. 321, etc.

मातृवदस्याः कला स्सन्ति न सन्ति ।

(Are the Kalās to her like a mother or not?)

Mahābhāshya I. 1, 57; quoted
in Ind. Studien, 13, p. 471.

चतुःषष्ठिकलागमप्रयोगचतुरः

(Skilled in the knowledge and practice of the sixty-four Kalās.)

Daśakumāracarita, II. 21.

अयं सकलकलाप्रवीणः.....भूसुखुमारः ।

(This Brahmin boy skilled in all the Kalās.)

Ibid. I. 27.

उत्पत्तिःकलानाम्

(The source of the Kalās.)

Kādambarī, p. 5.

निषिद्धिलशास्त्रकलावगाहगम्भीरबुद्धिः ।

(Whose intellect is profound by having mastered all the sciences and arts.)

Ibid. p. 56.

The Kalās are referred to frequently in Vātsyā-yana's Kāmasūtra, e.g., in pages 42, 95, 177, etc.

They are also mentioned by later writers such as Vāmana, Māgha, Bhavabhūti, etc. Daṇḍin, the author of the Kāvyādarśa, seems to have even written a book upon them called 'Kalāpariccheda.' (See Peterson's Introduction to Daśakumāracarita, p. 5.)

The word Kalā comes from the root 'kal'
(kalayati) meaning 'to go,' 'to know;' कल गति-सङ्ख्या
नयोः, Dhāt. 35, 13.)

As regards the number of the Kalās, Vātsyāyana and the Śrīmad Bhāgavata speak of sixty-four; the Jain books uniformly mention seventy-two, while the Lalitavistara refers to sixty-four Kāmakalās and at the same time mentions 86 Kalās and adds इत्येवमाद्यासु *et cetera* (p. 179). Yaśodhara, in his commentary to the Kāmasūtra (p. 32), says that there were 512 Kalās! The later Sanskrit writers, however, give the number of Kalās as 64, whenever they mention the number; e.g.,

इत्थं कलाचतुःषष्ठिविरोध स्ताधु नीयताम् ।

Kāvyādarṣa, III. 171.

And this number—namely 64—seems after all to have been the original one. For, in p. 95 of his Kāmasūtra, Vātsyāyana says that the number of Kāmakalās was fixed as 64 on the analogy of the Rigveda-Samhitā; i.e., the subdivisions of the 10 divisions of the Kāmasūtra were called 'catuh-shashti,' because the subdivisions of the 10 Maṇḍalas of the Rigveda-Samhitā are 64, and because the names of the authors are the same—Pancāla. The Jaina Sūtras, too, which, according to Jacobi, were composed about 300 B. C., speak of चतुर्षस्टिं महिलागुणे (Praśnavyākaraṇa, p. 321 and 458; Vipākasūtra, p. 55, etc.). The commentator, Abhayadeva, takes this term to mean the 64 Kāmakalās mentioned by Vātsyāyana (आलिङ्गनादीना मष्टानां क्रियाविशेषाणां वात्साय-नाभिहितानां प्रत्येकं अष्टभेदत्वा चतुःषष्ठि महिलागुणा भवन्ति;

गीतनृत्तादयोवा खीजनोचिता वात्स्यायनाभिहिता श्रुतुःषष्ठिरेव.

Praśnavyākaraṇa, p. 321.

आलिङ्गनादीनां अष्टानां कामकर्मणां प्रत्येकं अष्टभेदत्वेन चतुःषष्ठि
महिलागुणा वात्स्यायनप्रसिद्धाः.

Ibid. p. 458.

Judging by these two traditions, the list of 64 Kāmakalās (Pancāla's list) seems to be very old, as it seems to have been composed before the Jaina Sūtras, and at a time when the division of the Rik-Saṃhitā into 64 chapters was felt as recent.

I shall now give the different lists of Kalās as found in various books.

LIST I. (Samavāyasūtra).

1. लेहम् *i.e.*, लेखम्—Writing of various scripts. The 4th Upanga, Pannavaṇā Bhagavayī (p. 62) as well as the Samavāya Sūtra (p. 54) give a list of 18 scripts—Bambhī, Javanāliyā, Dāsāpurisā, Kharuṭī, Pukkharasāriyā, Bhogavaiyā, Paharaiyā, Antakkhariyā, Akkharapuṭṭhiyā, Venaiyā, Niñhaiyā, Aṅkalivī, Gaṇitalivī, Gandhavvalivī, Āyāsalivī, Māhesari, Domili, Polindi. For another list of 18 scripts, see Ind. Stud. 16, p. 401, Kalpāntarvācyāni, Berliner Verzeichnis, II. p. 663, and Nandisūtra, pp. 376, 377.
2. गणियम् *i.e.*, गणितम्—Computation.
3. रूपम् *i.e.*, रूपम्—Sculpture, painting, cutting forms in cloth, gold, wood, etc.
4. नटम् *i.e.*, नृत्यम्—Dancing. The Rāja. mentions 32 modes of dancing, pp. 90-95.
5. गीयम् *i.e.*, गीतम् } Singing.
v.l. गायम् }

6. वाइयम् i.e., वायम्—Playing on musical instruments: Malayagiri's commentary on the Rāja. gives the names of 58 musical instruments beginning with sankha, śringa, śringikā, peyā, etc., (pp. 82-84).
- With regard to 4, 5, 6, compare Brahmajāla-sutta, Dīgha. I. 6.
7. सरण्यम् i.e., सरगतम्—Knowledge of the 7 'svaras'—shadja, rishabha, gāndhāra, etc., according to Megharāja, Silānka, Harshakūla and the author of the Kalpāntarvācyāni. Comp. 'saram', Sūtra. 2. 2. 26.
8. पुक्षवरण्यम्—Playing the 'pushkara', a kind of drum; compare 'ekapokkhārā' Jātaka, VI, p. 21.
9. समतालम्—Probably for 'sammatalam,' Sanskrit 'sam-yātalam' or 'sampātalam,' (See Sabdakalpa-druma) a kind of cymbal. Cp. 'sammatalam ca vīnām ca' Jātaka VI. 277, 6, Milindapanha 60, Theragāthā, 893, 911.
- Megharāja and the author of the Kalpāntarvācyāni, however, interpret this term as 'beating time correctly to music (tālamāna).'
10. जूयम्—Gambling. Compare 'jūtapamādatṭhānānu-yoga' (addicted to games and recreations), Brahmajāla, Dīgha. I. 6.
11. जणवायम्—People's talk i.e., common rustic talk. Megharāja explains this term as 'the art of speaking and discussing with people'.
12. पेरेवच्चम् {Citizens' talk i.e., courteous
v.l. पेरेक्वम्; पेरेक्चम् } language, as opposed to rustic talk. Megharāja and the author of the

Kalpāntarvācyāni explain this term as ‘the art of ruling and protecting a city’ and ‘the art of being in the forefront’ respectively.

13. अद्वावयम्—A game played on a board of 64 squares. Compare ‘abhyasyatā ashṭāpadavyāpārāṇi (practising movements in the game of ‘ashṭāpada’) Kādambarī, p. 88.
14. दग्माण्डियम्—The art of mixing water and clay, according to Megharāja.
15. अण्णविहिम्—Rules relating to food; i.e., how to prepare food, etc. Compare ‘annasannidhi’ Dīgha. I. 6.
16. पानविहिम्—Rules relating to drink; how to prepare drinks, etc. Compare ‘pānasannidhi’, Dīgha. I. 6.
17. लेणविहिम्—Rules relating to dwelling places.
18. सयणविहिम्—Rules relating to beds. Compare ‘sayanasannidhi’, Dīgha. I. 6.
19. अज्जपहेलियम्—Verses in Āryā metre, and riddles. ‘Āryā’ is the name given to a certain class of metres, which includes ‘āryā’ proper, gīti, etc. For ‘prahelikā’, see No. 28 in List III. This term is given as 2 words ‘ajjam’ and ‘paheliyam’ in some copies of the Samavāya.
20. मागहियम्—Verses in the Māgadhi language.
21. गाहम्—The Gāthās.
22. सिलोगम्—Slokas i.e., verses in Sanskrit.
23. गन्धञ्जुतिम्—Preparation of perfumes by mixing different substances. See Chap. 77, Brīhat Saṃhitā.
24. मधुसित्थम्—Wax; i.e., probably, wax-modelling. Comp. Vyut. 245, 709. How to mix and use the 6

'rasas'—'madhura,' 'amlā,' 'lavaṇā', etc., according to Megharāja!

25. आभरणविहिम्—Rules relating to ornaments.
26. तस्योपडिकम्—How to adorn a young maiden. Comp. 'itthikumārikā patiggañānam (accepting women and girls)', Dīgha. I. 5.
27. इथीलक्खणम्—Marks of women. Comp. Sūtra. 2.2.26. Brihat Sam., Chap. 70.
28. पुरिसलक्खणम्—Marks of men. Cp. Sūtra. 2.2.26. See Chap. 68, Brihat Sam.
29. हयलक्खणम्—Marks of horses. Cp. Sūtra. 2.2.26. See Brihat. Chap. 66.
30. गयलक्खणम्—Marks of elephants. Cp. Sūtra. 2.2.26. See Brihat. Chap. 67.
31. गोणलक्खणम्—Marks of bulls. Cp. Sūtra. 2.2.26. See Brihat. Chap. 61.
32. कुकुडलक्खणम्—Marks of cocks. See Brihat. Chap. 63. Compare Sūtra. 2.2.26.
33. मिण्डलक्खणम् } Marks of goats. See Chap. 65 of v.l. मिठयलक्खणम् } Brihat Saṃhitā. Compare 'menḍalakkhaṇam,' Dīgha. I. 9. Sūtra. 2.2.26.
34. चक्रलक्खणम्—Marks of discuses. Cp. Sūtra. 2.2.26.
35. छत्तलक्खणम्—Marks of umbrellas. See Brihat Sam. Chap. 73. Compare Sūtra. 2.2.26.
36. दण्डलक्खणम्—Marks of sticks. Comp. Sūtra. 2.2.26.
37. असिलक्खणम्—Marks of swords. See Brihat. Chap. 50. Comp. Sūtra. 2.2.26.
38. मणिलक्खणम्—Marks of gems. See Brihat Sam. Chap. 80-83; and Garuda Purāṇa, Chap. I. 68—I. 80. Comp. Sūtra. 2.2.26.

39. कागणिलक्षणम्—Marks of Jewels. Comp. S.B.E. xlv. 366; Divya, 396-8, and Sūtra. 2.2.26.
40. चम्मलक्षणम्—Marks of shields. Compare Sūtra. 2.2.26.
41. चन्दलक्षणम् } Probably a mistake for ‘canda-
v.l. चन्दयलक्षणम् } cariyam’ (movement of the moon.)
Comp. Sūtra. 2.2.27. Megharāja, however, explains this word as ‘the knowledge of when the moon will be eclipsed, etc.’
42. सूरचरियम्—Movement of the sun. Comp. S.B.E. xlv. 366, Divya. 630 and Sūtra. 2.2.27.
43. राहुचरियम्—Movement of Rāhu.
44. गहचरियम्—Movement of the planets. Compare Divya. 630.
45. सोभागकरम् }—Art to make one happy. Comp.
v.l. सोभाकरम् } ‘subhagākaraṇam’ Dīgha, I. 11;
‘subhagākaram’, Sūtra. 2.2.27, S. B. E. xlv. 366.
See Bṛihat. Chap. 75, and p. 37 in Indrajāla-
vidyāsamgraha.
46. दोभागकरम् } Art to make one miserable. Com-
v.l. दोभाकरम् } pare ‘dubbhagakaranaṇam’ Dīgha, I. 11;
‘dubbhagākaram’ Sūtra. 2.2.27; S. B. E.
xlv. 366. See Indrajālavidyāsamgraha, p. 73.
47. विजागयम्—What is contained in the Vidyās. The number of Vidyās is given sometimes as 14 (Vāyu Purāṇa, Chap. 61-78), and sometimes as 18 (Vāyu Purāṇa, 61-79; Jātaka, I. 399, I. 463, etc.) They consist of the 4 vedas, 6 Vedāngas, and the Purāṇas, Itihāsas, Logic, etc.
48. मन्त्रगयम्—What is contained in the ‘Mantras’.
49. रहस्यगयम्—What is contained in the ‘Rahasyas’.

50. सम्भावम्—Obscure; probably what happens in the future. Compare ‘sambhāvanā’ Vyut. 245, 884.
51. वारम् } The poison craft. Compare Dīgha. I. 9; v.l. चारम् } Abhidhānacintāmaṇi, 1314.
- The Benares edition gives terms 51 and 52 as 1 word—‘sabhaśancāram’.
52. पदिवारम् } Antidotes to poisons; i.e., how to v.l. पदिच्चारम् } administer antidotes to poisons.
53. बूहम्—Vyūhas; i.e., arrangement of the army in different shapes; e.g., like a cart, lotus, vulture etc. Comp. Dīgha. I. 6, Vinaya, IV. 107. Manusmṛiti, VII. 187, 188, 191.
54. पदिबूहम्—Counter-Vyūhas.
55. खन्धावारमाणम्—Measurement of camps.
56. नगरमाणम्—Measurement of cities.
57. वस्तुमाणम्—Measurement of houses.
58. खन्धावारनिवेसम्—How to lay out a camp; encamping.
59. नगरनिवेसम्—Building cities.
60. वस्तुनिवेसम्—Building houses.
61. ईसत्यम्—Shooting arrows.
62. छरपचायम्—Sword-strokes. Compare Divya 100; ‘tsarusmīm’, Mahāvastu, III. 184-8; Vyut. 217-10 (corrected from ‘sarau’); and ‘tharugāñhanam’, Jātaka III. 420-9.
63. आससिक्खम्—Breaking and training of horses.
64. हस्तिसिक्खम्—Training of elephants. Compare ‘hasti-sikshām asvaśikshām’ Mahābhārata, II. p. 80.
65. धणुवेदम्—The science of the bow. Cp. Vyut. 216-9.

66. हिरण्यवादम् } Melting, combination, reduction to
 v.l. हिरण्यपागम् } powder etc., of silver, according
 to Megharāja.
67. सुवर्णपागम्—Melting, combination, etc., of gold.
68. मणिपागम्—Melting, combination, etc., of precious
 stones.
69. धातुपागम्—Melting, combination, etc., of minerals.
 Compare ‘dhātuvādin’ (metallurgist) Vyut.
 186, 84.
70. बाहुञ्जुद्धम्—Fighting with hands.
71. दण्डञ्जुद्धम्—Fighting with sticks.
72. मुष्टिञ्जुद्धम्—Fighting with fists, boxing.
73. अश्विञ्जुद्धम्—Fighting with bones (!); perhaps for ‘asi-
 juddham’ Cp. List IX. 68. This term is not
 given in the Benares edition.
74. जुद्धम्—Fighting.
75. निजुद्धम्—Fighting in a *melee*. Comp. ‘nibbuddham’,
 Digha. I. 6; Cullavagga, I. 13-2; Milinda, 232.
 For terms 71-76, compare Digha. I. 6.
76. जुद्धतिजुद्धम्—Fighting so as to surpass another’s
 fighting, according to Megharāja.
77. सुत्तकखेड्धम्—Playing with string. Compare no. 26 in
 list III.
78. नालियाखेड्धम्—Playing with arrows. In Digha. I. 7,
 Rhys Davids translates ‘nālikam’ by ‘reed-
 cases for drugs’. The meaning ‘arrow’ (see
 B.) seems to be better here. See also Za-
 chariae: Beiträge zur indischen Lexicographie
 p. 85. Megharāja explains this term as

‘ playing with lotus-stalks ’. Cp. ‘ nālikau padma-nārācau ’ Trikanḍaśesa, 581.

79. वृत्तखेड़म्—i.e., ‘ Vṛittakṛidā ’ playing with songs ; comp. Jāt. III. 447. The author of the Kalpāntarvācyāni explains this term as ‘ playing with cloth.’
80. धर्मखेड़म्—Playing with bows. Cp. ‘ dharmo himsopamāyogapanishatsu dhanushshvapi ’ Trikanḍaśesa, 851.
81. चम्हरेवत्तम्—Obscure. The Benares edition gives instead ‘ cammakheddam ’—(playing with shields.)
82. पत्तछेष्यम्—Trimming of leaves in different shapes and figures. Comp. Brīhatkathā IX. 2. Kuṭṭanīmatain, Verse 74, Ayārāngasutta, II. 12, Vyut. 186-122.
83. कडगछेष्यम्—Making of eardrops, bracelets, etc., out of gold, etc. (Megharāja).
84. पत्तगछेष्यम्—Cutting or trimming of leaves.
This term is not given in the Benares edition.
85. सजीवम्—Gambling with animate things; i.e., betting on cocks, horses, etc.
86. निजीवम्—Gambling with inanimate things—dice, etc. Comp. ‘ sajivam ’ and ‘ nirjivam ’ in p. 31 of Vātsyāyana’s Kāmasūtra and Daśa. I. 42-2. Megharāja and the author of the Kalpāntarvācyāni explain the above two terms as ‘ infusing life into artificial forms of men and animals ’ Cp. ‘ Vetālim ’ (art of raising a stick to life) and (‘ taking away life ’). Sūtra. 2.2.27 and Childer’s Pāli Dictionary.

87. सउणरुयम्—Knowledge of the cries of birds. Comp. 'śakunavidyā' Divya. 630.

Of these, only 72 enter into the list of Kalās; the remaining Kalās, remarks Abhayadeva, are included in those 72 which form the list.

The above list is given in Indische Studien 16, in the Berliner Verzeichnis, II. 410, and the Benares edition of the Samavāya Sūtra. In all of these, the number of items given exceed 72.

The Nāyādhammakahā, (p. 29), the Aupapātikam, (p. 77) and the Rājapraśniya (p. 290) give lists of Kalās which contain exactly 72 items. These lists, though substantially the same as the Samavāya list, yet contain some terms not found in it. These 3 lists, too, differ from each other in slight respects.

Thus the Nāyādhammakahā list runs thus:—

(The nos. refer to the Samavāya list.)

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, Pāsayam (A kind of play with dice, compare 'suvaṇṇapāsake' Jat. VI. 281-11; I, 290-1, etc.), 13, Porekavam, 14, 15, 16, Vilevanāvihim (Rules concerning ointments), Vattavihim (Rules concerning cloths), 18, Ajjam, Paheliyam. 20, 21, Gitiyanam (A species of Prākrit verse), 22, Hiraññajuttim (Combination of silver), Suvaṇṇajuttim (Combination of gold), Cuṇṇajuttim (Adding powder to melted copper, etc., so as to turn it into gold; see Kathāsaritsāgara, VII. 1, 82-90), 25, 26, 27, 28, 29, 30, Ganalakkhanam, 32, 35, 36, 37, 38, 39, Valthuvijjam (The art

of building houses), 55, 56, 53, 54, 51, 52, Cakkavūham (Arranging an army in the shape of a wheel), Garulavūham (Arranging an army in the shape of 'garuda' i.e., a kite), Sagadavūham (A 'vyūha' in the shape of a cart), 74, 75, 76, 73, 72, 70, Layājuddham (Fighting with bine), 61, 62, 65, 66, 67, 77, 79, 78, 82, 83, 85, 86, 87.

LIST II. (Lalitavistara).

This list is given in p. 178, Lalitavistara.

1. लट्टितम्—Jumping. Vyut. 217-25. Comp. 'laṅghane plavane tathā', Rāmāyaṇa, Vol. I. 306-19.
2. प्रावचलितम्—Leaping.
3. लिपिमुद्रागणनासङ्ख्यासालम्बधनुवेदाः—Writing, 'mudrās', computation, numbers, wrestling and the science of the bow.

लिपि (Vyut. 217-2) means writing. On p. 143 of the Lalita. are mentioned the names of 64 scripts—Brāhmī, Kharoshthī, Pushkarasārī, etc. Compare Daśakumaracarita, I. 11-13, 'sakalalipiijnānam', and I. 1.*

मुद्राः (Vyut. 217-3) are figures formed by the hand—sometimes with one, sometimes with both—or by the fingers of the hand. They are said to possess much occult power and are described fully in books on Tantra. Rhys Davids' translation of 'mudrā' as 'counting on the fingers' (Dīgha. I. 11) seems to be wrong. (See B. and B. R.)

* Roman figures followed by Arabic figures refer to the lists and the items therein given, when no book is mentioned.

गणना (Vyut. 217-5) means computation. On p. 169 of the Lalita. are mentioned different varieties of computation, dhvajāgravatī, etc. Cp. I. 2.

संख्या (Vyut. 217-4) means numbers, enumeration. On p. 169 are given many numbers beginning with 'koṭi', 'ayuta', 'niyuta', etc.

सालम्भ (Vyut. 217-26) means wrestling. See p. 174. Lalita.

धनुर्वेदः is the science of the bow. Compare 'sam-khyāyāṁ gaṇanāyāṁ mudrāyāṁ' etc. Divya. 3-17, 'muddāgaṇanāsankhālekhaśippat̄hanesu' Mil. 59. 13 and I. 65.

4. जवितम्—Running. (Vyut. 217-27.)
5. लवितम्—Diving. (Vyut. 217-28). Compare 'laṅghane plavane tathā', Rāmāyaṇa, Vol. I. 306, 19.
6. तरणम्—Swimming. Comp. 'nadyāditarane', Mahā-vastu, III. 184-8.
7. इष्वक्षम्—Shooting arrows. Cp. I. 61, and 'isattham', Jāt. VI. 77-26; 81-12, etc.
8. हस्तिशीवा—The elephant's neck; i.e., riding on elephants. (Vyut. 217-30.)
9. रथः—The chariot. (Vyut. 217-32.)
10. धनुष्कलापः—All things connected with the bow. (Vyut. 217-33.)
11. अश्वपृष्ठम्—Horseback; i.e., riding on horseback. (Vyut. 217-31.) As regards 8 and 11, compare Daśakumāracarita, I. 11, 17, 'mātangaturangādivāhanārohanapāṭavam', and 'aśvapri-shthe rathe nāge', Rāmāyaṇa, Vol. I. 301. 3.
12. स्थैर्यम्—Steadiness.

13. स्थाम्—Strength.
14. उशौर्यम्—Valour.
15. बाहुव्यायामः—Gymnastics. (Vyut. 217-34). Cp. 'ku-salo vyāyāmeshu tathaiva ca', Rāmāyaṇa, Vol. I. 306-17.
16. अङ्गशशप्रहपाशप्रहाः—Holding the 'Ankuṣa' and 'Pāṣa' (two weapons). (Vyut. 217-9.)
17. उद्याननिर्याणम्—Going up and going off.
18. अपयानम्—Going away. (Vyut. 217-15.)
19. मुष्टिबन्धः—Clenching the fists. (Vyut. 217-6). Cp. Divya. 58-100.
20. शिखाबन्धः—Tying the 'śikhā' or top hair of the head in a knot. (Vyut. 217-7). Cp. Divya. 58-100.

Rhys Davids translates 'śikhā' as necklaces, Digha. I. 7, which seems to be incorrect; see B. R. under 'śikhā'.

21. छेदम्—Cutting. (Vyut. 217-16.) Comp. Divya. 100-442.
22. भेदम्—Piercing. Cp. Vyut. 217-17, and Divya. 100-442.
23. तरणम्—Guiding a boat or ship.
24. स्फालनम्—Beating. (Vyut. 245-1254).
25. अक्षुण्वेधित्वम्—Art of throwing a spear so as to graze the mark. (Vyut. 217-22.) Cp. Divya. 58-100; 'akkhaṇavedhi', Jāt. II. 91, l. 11; III. 322, l. 22. Morris is of opinion (see p. 29 of the Journal of the Pāli Text Society, 1884) that the Sanskrit word 'akshuṇnavedhi' comes from the Pāli word 'akkhaṇavedhi'

- and means 'one who shoots like lightning'. Cp. also 'akkhaṇavedhivālavedhisaddavedhisaravedhinah' : Jātaka, V. 129, ll. 17, 26.
26. मर्मवेधित्वम्—Shooting so as to hit the vital parts. Cp. Vyut. 217-21, Divya. 58-100.
27. शब्दवेधित्वम्—Shooting an arrow correctly at any invisible person or beast by the sole clue of the sound produced by them. Cp. the story of Ekalavya in the Mahābhārata (Ādi.), and of Daśaratha (Rāmāyaṇa, II. 65); compare also Vyut. 217-20; 'saddavedhi', Mahāvamṣa, 143; Vipākasūtra, p. 100; and Jātaka, V. 129, ll. 17, 26; 'śabdavedha', Divya. 100-442, and 'śabdavedhigandha', Mahāvastu, II. 213-5.
28. दृढप्रहारित्वम्—The dealing of firm blows. Cp. Vyut. 217-23, Divya. 58-100.
29. अक्षक्रीडा—Playing with dice. Cp. Vyut. 245-939.
30. काव्यव्याकरणम्—Belles Lettres and Grammar.
31. ग्रन्थरचित्तम्—Writing of books.
32. रूपम्—Sculpture; creating forms in gold, wood, etc. Cp. I. 3.
33. रूपकर्म—Painting.
34. अधीतम्—Studying.
35. अग्निकर्म—Production of fire; probably, by rubbing two pieces of wood.
36. वीणा—The Viṇā; i.e., playing on the Viṇā. Vyut. 218-18.
37. वायनृत्यम्—Playing on musical instruments and dancing. Cp. I. 6.
38. गीतपठितम्—Singing and reading.

39. आख्यातम्—Reciting (stories, etc.). Cp. ‘ākhyānam’, Vyut. 245-723.
40. हास्यम्—Fun. (Vyut. 245-726, and 220-5). Cp. ‘hāsyakāraka’, Mahāvastu, III. 113-4.
41. लास्यम्—Dancing to instrumental music. (Vyut. 245-727.)
42. नाचम्—Dancing in imitation of others, e.g., peacocks, etc.
43. विडम्बितम्—Imitation (of others' actions, speech, posture, etc.). Cp. ‘velambaka’, Mahāvastu, III. 1133.
44. माल्यग्रन्थनम्—Stringing of flowers into garlands.
45. संबाहितम्—Massage. Cp. ‘sambāhanam’, Digha. I. 7 and no. 44, List III.
46. मणिरागः—Colouring of precious stones. Cp. no. 40, List III.
47. वस्त्ररागः—Dyeing of cloth. Cp. 8 in List III.
48. मायाकृतम्—Production of ‘māyā’ or illusion. Cp. Daśakumāracarita, I. 11, l. 17. ‘maṇimantraushadhadhādimāyāprapancaṇuncutvam’.
49. स्वप्नाध्यायः—Interpreting dreams. Cp. ‘supinam’, Dīgha. I. 9; Sutra. 2.2.26.
See also, Berliner Verzeichnis, II. 94 and 269; Purāṇasarvasva, Oxford Catalogue, 866.
50. शकुनिस्तम्—Knowledge of the cries of birds. Cp. I. 87.
51. स्त्रीलक्षणम्—Marks of women. Cp. I. 27.
52. पुरुषलक्षणम्—Marks of men. Cp. I. 28.
53. अश्वलक्षणम्—Marks of horses. Cp. I. 29.

54. हस्तिलक्षणम्—Marks of elephants. Cp. I. 30.
55. गोलक्षणम्—Marks of bulls and cows. See chap. 61 in *Bṛihat Samhitā*.
56. अजलक्षणम्—Marks of goats. See chap. 65 in *Bṛihat*.
57. मिश्रितलक्षणम्—Obscure. Foucoux conjectures that this is a mistake for ‘menṭhalakṣaṇam’ (marks of rams); see his translation, II. p. 130. Cp. also ‘menḍalakṣaṇam’ *Dīgha*. I. 9; also 27 in List I.
58. कैन्द्रमेश्वरलक्षणम्—Obscure; a kind of script (Monier-Williams). (Vyut. 221-6.)
59. निर्धन्तुः—Lexicon. (Vyut. 221-5.)
60. निगमः—Revealed Scripture.
61. पुराणम्—The Purāṇas. (Vyut. 216-17 and 245-724.)
62. इतिहासः—The Itihāsas. (Vyut. 216-18 and 245-725.)
63. वेदाः—The Vedas.
64. व्याकरणम्—Grammar.
65. निरुक्तम्—The Nirukta; Etymology.
66. शिक्षा—The Śikshā; Phonetics.
67. छन्दः—Metrics. With regard to 68-69, comp. Daśa. I. 11-13, ‘shadangasahitavedasamudāyakovidatvam’.
68. यज्ञकल्पः—Rules for conducting sacrifices; the Kalpa-sūtras.
69. ज्योतिः—The Science of the stars. (Vyut. 216-14.)
70. साङ्ख्यम्—The Sāṃkhya philosophy. (Vyut. 216-4.)
71. योगः—The Yoga philosophy. (Vyut. 216-11.)
72. क्रियाकल्पः—Kāvya and Alāmkāra. Cp. 56 in List III.
73. वैशेषिकम्—The Vaiśeṣika philosophy.

74. वेशिकम्—The Veśika philosophy; the tenets of this system are now not known. Comp. ‘kāvilam
vesiyam logāyatam salt̄hitantam’ etc., p. 391,
Nandisūtra ; (p. 92), Anuyogādvārasūtra.

With regard to 59 to 74 generally, compare
'riuveda-jajuveda-sāmaveda-ahavvaveda-itihāsa-
pancamānam nighāntuchaṭṭhānam caun̄ham
vedānam samgovamgānam sarabhassānam . . .
sat̄thitavīsārae saṃkhāne sikkhākappe vāga-
raṇe chande nirutte jotisām ayaṇe . . .', p. 148,
Bhagavatī-sūtra, and Aupapātikam, Berliner
Verzeichnis II. 539.

75. अर्थविद्या—Science of wealth; i.e., Political Economy and Politics. Compare Daśa I. 11. 'kautilya-
kāmandakīyādinitipataṭalakauṣalam'.

76. बाह्यसत्त्वम्—The science enunciated by Brihaspati; i.e. probably here, the Cārvāka or Lokāyata philosophy, which, it is said, was first given out by Brihaspati. See Sarvadarśanasaṅgraha on the Cārvāka philosophy; see also Hema-
candra's Abhidhānacintāmani, 862.

77. आश्रयम्—Wonder; i.e., probably, wonderworking.
(Vyut. 245-759.)

78. आसुरम्—Demoniacal magic.

79. मृगपक्षिस्तम्—Cries of birds and beasts; Cp. Lalita.
144 (Beal), and 'Mṛigacakram', S.B.E. xlvi. 366;
also, no. 50 in this list, no. 87 in List I,
and 'śakunavidyā', Vyut. 221-12.

80. हेतुविद्या—The Nyāya philosophy.

81. जतुयच्च्रम्—Machines of lac, probably death-dealing. Perhaps, this is a mistake for

‘sat̄hitāntra’ (—a system of philosophy—). See Bhagavatī, p. 148, Indische Studien, 17, 9, and p. 362 in Max Müller’s ‘India. What it can teach us?’.

82. मधूच्छिष्ठतम्—Wax-modelling. Cp. 24 in List I.
(Vyut. 245-709.)
83. सूचीकर्मन्—Needle work. Cp. 25 in List III.
84. विदलकर्मन्—Work of separating, sawing, etc.
85. पत्रच्छेदम्—Cutting or trimming of leaves so as to represent various figures. Cp. 82 in List I.
86. गन्धयुक्तिः—Mixing different substances to make perfumes. Comp. 18 in List III, 23 in List I.
Vyut. 245-696 and ‘gandhasannidhi’ Digha. I. 6.

LIST III. (Vātsyāyana).

This list is given in Vātsyāyana’s Kāma-sūtra, pp. 32, 33; and with slight variations in the commentaries of Śrīdhara, Jīvagoswāmin, Vallabhācārya and Śukadeva on Śrimad Bhāgavata, X. 45-36. Śrīdhara there says that he has taken the list from the Saivatantra. This list of Śrīdhara is, again, given in the Śabdakalpadruma and Tārānātha’s Lexicon —Vācaspatyabrihadabhidhānam—under ‘kalā’. Vātsyāyana’s list is given in Aufrecht’s Catalogue of the Oxford Manuscripts. Further, this same list is given in Molesworth’s Marāthi-English Dictionary under ‘causashṭakalā’ (p. 297).

The interpretations given here follow those given by Yaśodhara in his commentary Jayamangalā on the Kāmasūtra.

1. गीतम्—Singing. Cp. I. 5, II. 38.
2. वाद्यम्—Playing on musical instruments. Cp. I. 6, II. 37.
3. नृत्यम्—Dancing. Cp. I. 4, II. 37.
4. आलेख्यम्—Painting. Cp. I. 3, II. 33.
5. विशेषकच्छेयम्—Trimming of leaves etc., to represent various figures for the purpose of wearing on the forehead. Cp. I. 82, II. 85.
6. तण्डुलकुसुमवलिविकारः—Arrangement of ricegrains and flowers (of different colours) in different ways for the purposes of worship. The extract in Aufrecht's list from the scholium explains this word as 'making of ear-ornaments'!
7. पुष्पास्तरणम्—Covering or decorating a house or room with flowers.
8. दशनवसनाङ्गरागः—Applying colours to the teeth, body and clothes. Cp. II. 47.
9. मणिभूमिकार्कम्—Construction of floors with gems; mosaic work. The scholiast explains this word as 'the making of dolls'.
10. शयनरचनम्—Making of beds. Cp. I. 18.
11. उदकवाद्यम्—Playing on water so as to produce the sound of a 'muraja' (drum), etc.
12. उदकधातः—Striking others (in jalakṛīdā) with handfuls of water. Compare 'udakakīlā', Dhammapada 307, 'udake hāsadhamme pacittiyam', Vinaya, IV. 112, and 'udakaharshaṇam', Vyut. 261-68. Jivagosvāmin explains this term by 'jalastambha' (suspending the properties of water). Cp. VII. 28.

13. चित्राश्वयोगः—Causing others, by means of drugs, medicines, invocations, etc., to become weak, prematurely greyhaired, mad, etc. See pp. 369, 370 of the Kāmasūtra.
14. मात्यग्रथनविकल्पः—Stringing of flowers into garlands in various ways. Cp. II. 44.
15. शेखरकापीडयोजनम्—Wearing of 'sekharakas' and 'āpi-dakas'—two ornaments worn on the head—in their proper places.
16. नेपथ्यप्रयोगः—Dressing one'self or others. Cp. I. 25, 26.
17. कर्णपत्रभङ्गः—Making of ear-ornaments (out of ivory, etc.).
18. गन्धयुक्तिः—Preparation of perfumes. Comp. I. 23, II. 86.
19. भूषणयोजनम्—Making of ornaments. The Commentator remarks that the term literally means 'the wearing of ornaments in their proper places', a meaning which is included in no. 16 above. He therefore explains it as 'the making of ornaments'.
20. ऐन्द्रजालायोगः—Processes of Indrajāla i.e., producing illusions—such as Gods, serpents, armies, etc. See Daśa. I. 32. Cp. II. 48, 77, 78.
21. कौचुमाराश्वयोगः—Prescriptions of Kucumāra (for becoming stronger, more virile, etc.). See Kāmasūtra, pp. 365-370.
22. हस्तलाघवम्—Readiness of hand, i.e., quickness in doing all things, according to Yaśodhara and Böhtlingk. The scholiast, however, interprets this as 'stealing things, even when persons are present'.

23. विचित्रशाकयूषभक्ष्यविकारक्रिया—Preparation of various vegetables, soups and condiments.
24. पानकरसरागासवयोजनम्—Preparation of different kinds of drinks—‘pānakas’, ‘rasas’, etc.
25. सूचीवानकर्माणि—Sewing, weaving, knitting, plaiting.
Cp. ‘sūcikarma’ II. 83 and Vyut. 245-698.
The Pittsburgh Dictionary has the reading
'sūcīvāpakarmāṇi'.
26. सूत्रकीडा—Playing with strings, i.e., holding a string in the fingers and making it assume the outline of a house, temple, etc. Cp. I. 77. Jīvagosvāmin interprets this term as ‘making figures move by pulling threads’.
27. वीणाडमरुकवाद्यानि—Playing on the Viṇā, the Damaru (a kind of drum) and other musical instruments. Cp. II. 36, 37.
28. प्रहेलिका—Riddles. (Vyut. 245-945); e.g., apado dūragāmī ca sāksharo na ca pañditah || amukhas sphuṭavaktā ca yo jānāti sa pañditah || The answer is ‘a letter’. For further examples see Subhāshitaratnabhāṇḍāgāram, pp. 191-193 and the Kuntāpa hymns of the Rig and Atharva Vedas. Cp. I. 19.
29. प्रतिमाला*—A game; one person recites a ‘śloka’, another follows with one beginning with the last letter of that ‘śloka’ and so on (antyāksharī.) Cp. 63 in Appendix E.
30. दुर्वाचक्येनाः—Another game; each participator recites ‘ślokas’ bristling with hard syllables.

* Cp. शेषमक्षरमादाथ प्रातिश्छोकं क्रमेण यत्। अन्योन्यं पञ्चते श्लोकः प्रतिमालेति सा मता॥ Hārāvali, 17.

31. पुस्तकवाचनम्—Reading of books.
32. नाटकाल्यायिकादर्शनम्—Knowledge of dramas and stories.
33. काव्यसमस्यापूरणम्—Composition of poetry; the last quarter of a 'sloka' being given, the composition of the first three, the whole giving a sensible meaning. For examples, see Kāvyādarśa, Subhāshitaratnabhāndāgāram, pp. 188-191 and Ballāla's Bhojacarita.
34. पट्टिकावेत्रवानविकल्पः—Making of different things (e.g., cots and seats) from canes and reed.
35. तक्षकर्माणि—Cutting i.e., working in gold, steel, wood, etc., of 'apadravyas'. (For the explanation of this term see Kāmasūtra, p. 368.)
36. तक्षणम्—Carpentry.
37. वास्तुविद्या—The science of houses; how houses should be built, on what sites, with what materials, etc. Cp. 'vatthuvijjā' Dīgha. I. 9, and chap. 53 in Brīhat.
38. रूप्यरत्नपरीक्षा—Testing of precious stones and coins. Cp. I. 38.
39. धातुवादः—The combination, purification, precipitation, etc., of minerals. Cp. I. 69.
40. मणिरागाकरज्ञानम्—Knowledge of the processes of dyeing crystals and precious stones, and of the location and working of mines.
41. वृक्षायुवेदयोगः—Medicine for plants; i.e., knowledge of the processes for making trees and plants healthy and sound, for making them abnormally small or big, etc. See chap. 55 in Brīhat.; Kutṭanimataṁ, Verses 123-124.

42. मेषकुटलावकयुद्धविधि:—Making rams, cocks and ‘lava-kas,’ fight. Cp. Dīgha. I. 6, Kāmasūtra, p. 313.
43. शुकसारिकाप्रलापनम्—Teaching male and female parrots to speak words. Cp. Kāmasūtra, p. 313.
44. उत्सादने संवाहने केशमर्दने च कौशलम्—Proficiency in massaging the head, and the body with hands and feet. Cp. II. 45.
45. अक्षरमुष्टिकाकथनम्—Finding out the meaning of groups of letters. e.g., ‘mevr̥imikasiṁkatauv̥idhamakum-mi’ stand for the names of the twelve months ‘Mesha’, ‘Vṛishabha’ etc.
46. म्लेच्छतविकल्पा:—Varieties of cipher languages; i.e., languages which are unintelligible to all except the initiated.
47. देशभाषाविज्ञानम्—Knowledge of the languages of various countries. Cp. Daśa. I. 11, l. 13, ‘nikhiladesiyabhāshāpāṇḍityam’.
48. पुष्पशकटिका—Cart of flowers; i.e., making carts, horses, elephants, palanquins, etc., of flowers (to send love-letters in). According to Trikāṇḍaśeṣa (II. 401) and Hārāvalī (222), ‘puṣpaśakaṭī’ means an ‘upaśruti’.
49. निमित्तज्ञानम्—Knowledge of good and bad omens. See Brihat. chap. 86-91.
50. यच्चमातृका—Construction of machines for locomotion, water and war purposes, etc. See Kathāsarit-sagara, VI. 3, 17-50.
51. धारणमातृका—Science of remembering things. Holding cloths and other things in the hands, according to Vallabhācārya.

52. सम्पाद्यम्—A game; one person recites a ‘*sloka*’, which is unknown to another, who, however, has to repeat it after him. The Oxford Catalogue (217^a-16) reads ‘*samvācyam*’ (conversation).
53. मानसी—Another game; one person writes a ‘*sloka*’ with ‘*anuswāra*’ and ‘*visarga*’ as they are but with crosses in place of the other letters. The other player has to write the correct letters in place of the crosses.
54. काव्यक्रिया—Composing poems. Cp. II. 31.
55. असिधानकोशाच्छन्दोविज्ञानम्—Knowledge of Lexicons and Metrics.
56. क्रियाकल्पः—‘*Kāvya*’ and ‘*Alamkāra*’. Cp. II. 72.
57. छलितक्योगः—Processes of deception, *i.e.*, disguising the person and voice so as not to be recognised or so as to pass for another.
58. वस्त्रगोपनानि—Hiding of dresses; deception as to dress; *i.e.*, wearing a short cloth so that it may not appear short, etc. Cp. ‘*gopanam*’, Vyut. 261-71; and ‘*pācittiya*’, Vinaya, IV. 122, 60.
59. वूतविशेषाः—Varieties of gambling. Cp. I. 85, 86; Daśa. I. 11, l. 18, ‘*durodarādikapaṭakalāpraudhatvam*.’
60. आर्कषकीडा—A particular kind of gambling with dice.
61. बालक्रीडनकानि—Games for children; *i.e.*, games with balls, dolls, etc.
62. वैनिकीनां विद्यानां ज्ञानम्—Knowledge of the sciences and arts which educate a person.
63. वैजयिकीनां विद्यानां ज्ञानम्—Knowledge of the sciences which confer victory.

64. व्यायामिकीनां विद्यानां ज्ञानम्—Knowledge of the sciences connected with physical exercise; e.g., swimming, wrestling, etc.

The Variants are given in pp. 32, 33 of the Kamasutra in the form of foot notes. The list of Śridhara in his commentary on Śrimad Bhāgavata, X. 45-36 is substantially the same, but there are slight variations and additions. Thus, between 3 and 4, he reads 'nātyam' (dancing in imitation of others). 6 he gives as 'tāndulakusumabaliprakārāḥ', 13 he gives as 'citrayogāḥ', 18 as 'sugandhayuktih', 21 as 'kautumārayogāḥ', 23 as 'citraśākāpūpabha-kshyavikārakriyā', 25 as 'sūcikarma', 26 is left out. He reads no. 34 as 'paṭṭikāvetra-bāṇavikalpāḥ', and 35 as 'tarkakarmāṇī'; he decomposes no. 40 into 2 terms—'maṇirāga jnānam', and 'ākarajnānam'; 44 he decomposes into two—'utsadānam' and 'keśamārjanakausalam'. He joins 48 and 49 and reads them as one; 50 and 51 he reads as one, 52 he reads as 'samvācyam' 53 and 54 he reads as one, he decomposes 55 into two, and he reads no. 64 as 'vaitālikinām vidi-yānam jnānam'.

Molesworth has the same list as Śridhara, but in a haphazard order of his own and with some additions. He has the following items which are not found in Śridhara's list—'vīṇādamurakavādyāni', 'prahelikākūṭa-vāṇīvijnānam', which he translates as 'solution of riddles, enigmas, covert speech, and verbal

puzzles', 'pushpavatikānimittajñānam' (floriculture), 'yantramatrīkādhāraṇamatrīkāsaṁvācyam' (art of forming mystical diagrams and of addressing spells, binding amulets, etc.), 'ākārajanāna' (judgment or connoisseurship of mines and quarries), 'utsāhanam' (inciting, animating, stimulating), 'krauncasāraṇayogāḥ' (art of assuming disguises, characters, and deceptive forms).

(The translations above given are those of Molesworth.)

The other items of his list are the same as in Śrīdhara's list, but his translations are different.

आलेख्यम्—Writing and drawing.

विशेषकच्छेदम्—Tattooing or the making of spots, lines or figures on the person by puncturing and staining.

तण्डुलकुसुमबलिप्रकार—Investigating and arraying (an idol, etc.) with rice and flowers.

नेपथ्ययोग—Scenic representation, stage-playing.

उदकवाद—Playing on musical glasses with water.

उदकघात—Arresting and accumulating water in aqueduct-cisterns or reservoirs.

चित्रयोग—Picturemaking, limning, decorating, etc.

सूत्रकीडा—Making of parrots, flowers, tufts etc., out of yarn or thread.

प्रतिमाल—Casting or moulding of images.

दुर्वाचकयोग—Device or strategy for outwitting and overcoming the wicked.

नाटकार्थ्यायिकादर्शनम्—Histrionic or scenic representation.

पट्टिकावेत्रबाणविकल्प—Practice with sword, singlestick, quarterstaff, bow and arrow, etc., fencing, archery.

वृक्षायुवेदयोग—Art of determining the age of trees and plants.

अक्षरमुष्टिकाकथन—Art of divining the contents of a closed hand.

क्रियाविकल्प—Knowledge of processes and methods in general.

आकर्षककीडा—Art of drawing into one's possession (as by Mantras) of the property of others.

म्लेच्छतकविकल्प—Discrimination of foreign languages (from Sanskrit).

वैनयिकीनां वैजयिकीनां वैतालिकीनां च विद्यानां ज्ञानम्—Knowledge of the several departments of conjuration, charming and devilcraft.

The above list comprises all the words which Molesworth has translated differently. Of these translations, it is necessary to remark that most of them are incorrect and show that the translator had a very superficial knowledge of Sanskrit (see his translations of 'vr̥ikshāyurvedayoga', 'paṭṭikāvetrabāṇavikalpa,' etc.) Some of the translations, though not incorrect, are not so appropriate here as the meanings given by the commentator.

LIST IV. (KĀdambarī).

This list is given in p. 75 of Bāṇa's Kādambarī.

1. पदम्—Grammar.—Cp. II. 64.
2. वाक्यम्—Logic.—Cp. II. 73, 80.

3. प्रमाणम्—The system of Pūrva-mīmāṃsā, propounded by Jaimini.
4. धर्मशास्त्रम्—Law, *i.e.*, treatises on law such as those of Manu, etc.
5. राजनीतयः—Treatises on politics like those by Kāmandaka, Cāṇakya, etc.; Politics. Cp. II. 75.
6. व्यायामविद्या:—Sciences concerned with physical exercise, *e.g.*, swimming, wrestling, etc. Cp. II. 15, III. 64.
7. चापचक्कर्मकृपाणशक्तिमरपरशुगदाप्रभृतयःआयुधविशेषाः—Bow, discus, shield, sword, ‘śakti’, ‘tomara’ (Vyut. 217-12), axe, mace and other weapons.
8. रथचर्या:—Driving of chariots. Cp. II. 9.
9. गजपृष्ठानि—Backs of elephants, *i.e.*, elephant-riding. Cp. II. 8.
10. हुरङ्गमाः—Horses; *i.e.*, riding on horses. Cp. II. 11.
11. वीणामुरजकांस्यतालद्दुरपुटप्रभृतीनि वायानि—Musical instruments like the Vīṇā (Vyut. 218-18), the flute, the ‘Muraja’ (Vyut. 218-6), ‘Kāmsyatāla’ ‘Dardurapuṭa’, etc. Cp. III. 27, II. 36, 37, and I. 6.
12. भरतादिप्रणीतानि वृत्तशास्त्राणि—Books on dancing, written by Bharata, etc. Cp. I. 4, II. 37, 42, III. 3.
13. नारदीयपृष्ठतयो गन्धवंवायविशेषाः—Science of music, as taught by Nārada and others.
14. हस्तिशिक्षा—Training of elephants. Cp. I. 64.
15. हुरगवयोज्ञानम्—Judging of the age of horses.
16. पुरुषलक्षणम्—Marks of men. Cp. I. 28, II. 52.
17. चित्रकर्म—Probably, composition of poetry in so-called ‘citras’. (See Kāvyaprakāṣa, pp. 641-646,

Kāvyālamkāra of Rudraṭa and Sāhityadarpana). The commentator however explains this term by ‘painting’. Cp. ‘cittakamme’, Praṣṇa. p. 519.

18. पत्रच्छेद्यम्—Cutting leaves into various shapes. Cp. I. 82, II. 85, III. 5.
19. पुस्तकव्यापारः—Handling of books; i.e., reading the ‘śāstras’.
20. लेख्यकर्म—Painting. Cp. III. 4. The commentator explains this as ‘writing’.
21. सर्वाः वूतकलाः—All kinds of gambling. Cp. III. 59, I. 10, 85, 86.
22. गन्धर्वशास्त्राणि—Sciences of Gandharvas; i.e., singing, etc.
23. शकुनिशतज्ञानम्—Knowledge of the cries of birds. Cp. I. 87, II. 50, 79, Dīgha. I. 9.
24. ग्रहगणितम्—Calculation of the paths, etc., of planets. Cp. I. 42, 43, 44, II. 69.
25. रत्नपरीक्षाः—Testing of precious stones. Cp. I. 38, III. 38.
26. दार्स्कर्म—Working in wood. Cp. III. 36. Cp. ‘kaṭṭhe’, Praṣṇa. p. 519.
27. दन्तब्यापारः—Working in ivory. Cp. ‘dantakamme’, Praṣṇa. p. 519.
28. वास्तुविद्याः—Science of houses. Cp. III. 37.
29. आयुर्वेदः—The science of Medicine.
30. यच्चप्रयोगः—Use of Machines. Cp. III. 50.
31. विषापहरणम्—Removing the effects of poison. Cp. I. 52.
32. चुरुङ्गोपमेदः—Tunnelling.

33. तरणम्—Swimming. Cp. II. 6.
34. लङ्घनम्—Leaping. Cp. II. 1.
35. मुतयः—Jumping. Cp. II. 2.
36. आरोहणम्—Ascending (of trees, etc.) Cp. VII. 50.
37. रतितन्त्राणि—Books on Erotics.
38. इन्द्रजालः—Indrajāla; production of illusions. Cp. II. 77, 78, 48, III. 20.
39. कथाः—Stories. Cp. III. 32.
40. नाटकानि—Dramas. Cp. III. 32.
41. आख्यायिकाः—Stories (as, for instance, Harshacarita.) Cp. III. 32, and 'ākhyāna', Vyut. 245-723.
42. काव्यानि—Poems. Cp. II. 30, 72, III. 56.
43. महाभारतपुराणेतिहासरामायणानि—The Mahābhārata, the Purāṇas and Itihāsas, and the Rāmāyaṇa. Cp. II. 61, 62, Vyut. 245-724, 725.
44. सर्वलिपयः—All varieties of scripts. Cp. II. 3, I. 1.
45. सर्वदेशभाषाः—The languages of all countries. Cp. III. 47.
46. सर्वसंज्ञाः—All names.
47. सर्वशिल्पानि—All technical arts.
48. छन्दांसि—The metres (*i.e.*, the science of Metrics) or perhaps, the Vedas. Cp. II. 60, 63 and 67.

LIST V. (Pancāla's list).

This list, as such, is not found in Vātsyāyana's Kāmasūtra; but by the Sūtra and the commentary on p. 95, we can construct the list for ourselves. The commentator there says that the Kāmasūtra has 10 divisions and 64 subdivisions. The 10 divisions are—Ālinganam, Cumbanam, Dantakarma, Nakhakshatam,

Sitkṛitam, Pāṇighāṭah, Samvesanam, Upasṛitam, Auparishṭam and Narāyitam. Vātsyāyana, too, says on p. 41 'There is another list of 64 given by Pancāla. We will mention them in their proper places in the Sāmprayogika Adhikarana'.

Thus we can form Pancāla's list by counting the subdivisions given in Vātsyāyana's book under the above 10 headings (Kāmasūtra, pp. 96-176).

Thus Pancāla's list is as follows :—

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| 1. स्पृष्टकम् | 5. लतावेष्टिकम् |
| 2. विद्धकम् | 6. वृशाधिरुद्धकम् |
| 3. उद्धृष्टकम् | 7. तिलतण्डलकम् |
| 4. पीडितकम् | 8. क्षीरनीरकम् |
| <hr/> | |
| 9. समम् | These are given as the opinion of 'apare', which word probably refers to the Bābhraviyas (or followers of Pancāla Bābhravya). |
| 10. तिर्यक् | |
| 11. उच्छ्रान्तम् | |
| 12. अवपीडितकम् | |
| <hr/> | |
| 13. गूढकम् | 17. प्रवासमाणिः |
| 14. उच्छ्वनकम् | 18. मणिमाला |
| 15. विन्दुः | 19. खण्डाश्रकम् |
| 16. विन्दुमाला | 20. वराहचर्चितकम् |
| <hr/> | |
| 21. आच्छुरितकम् | 25. व्याघ्रनखम् |
| 22. अर्धचन्द्रः | 26. मयूरपदकम् |
| 23. मण्डलम् | 27. शशाङ्कुतकम् |
| 24. रेखा | 28. उत्पलपत्रकम् |

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| 29. हिङ्गरः | 33. सूक्ष्मतम् |
| 30. स्तनितम् | 34. दृक्षुतम् |
| 31. कूजितम् | 35. फूस्खतम् |
| 32. रुदितम् | 36. अम्बार्थः शब्दाः |
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| 37. उत्पुल्लकम् | 41. पीडितकम् |
| 38. विजृम्भितकम् | 42. वेष्टितकम् |
| 39. इन्द्राणिकम् | 43. वाडवकम् |
| 40. सम्पुटकम् | |
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|-----------------|-----------------|
| 44. उपस्त्रसकम् | 49. निर्धातः |
| 45. मन्थनम् | 50. वराहधातः |
| 46. हुलः | 51. वृषाधातः |
| 47. अवर्मदनम् | 52. चटकविलसितम् |
| 48. पीडितकम् | 53. सम्पुटः |
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| 54. सन्दंशः |
| 55. ऋमरकः |
| 56. प्रेष्ठोलितकम् |
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| 57. निमितम् | 61. चुम्बितकम् |
| 58. पार्श्वतोदष्म् | 62. परिमृष्टकम् |
| 59. बाह्यसन्दंशः | 63. आम्रचूषितकम् |
| 60. अन्तस्सन्दंशः | 64. सङ्गरः |
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Of these, 1-8, 9-12, 13-20, 21-28, 29-36, 37-43, 44-53, 54-56 and 57-64, are respectively the sub-divisions of 'ālinganam', 'cumbanam', 'dantakarma', 'nakshakshatam', 'sītkritam', 'samvesanam', 'upasīiptakam', 'narāyitam', and

'auparishṭakam'. According to Vātsyāyana, however, we must add to the above list the following items :—

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|-------------------|-------------------------|
| 65. ऊरुपगूहनम् | 85. शौनम् |
| 66. जघनोपगूहनम् | 86. ऐण्यम् |
| 67. स्तनालिङ्गनम् | 87. छागलम् |
| 68. ललाटिका | 88. गर्दभाकान्तम् |
| 69. समम् | 89. मार्जारललितकम् |
| 70. पीडितम् | 90. व्याघ्रावस्कन्दितम् |
| 71. अच्चितम् | 91. गजोपमर्दितम् |
| 72. मृदु | 92. वराहवृष्टकम् |
| 73. भुग्नकम् | 93. तुरगाविरुद्धकम् |
| 74. जृम्भितकम् | 94. सङ्घाटकम् |
| 75. उत्पीडितकम् | 95. गोयूथिकम् |
| 76. अधर्पीडितकम् | 96. वारिकीडितकम् |
| 77. वेणुदारितकम् | 97. अपहस्तकम् |
| 78. शूलाचितकम् | 98. प्रसृतकम् |
| 79. कर्कटकम् | 99. मुष्ठिः |
| 80. पीडितकम् | 100. समतलकम् |
| 81. परावृत्तकम् | 101. कीला |
| 82. स्थितम् | 102. कर्तरी |
| 83. अबलम्बितकम् | 103. विद्धा |
| 84. धेनुकम् | 104. सन्दंशिका |

Of these 65-68 are additional sub-divisions of 'ālinganam', 69-72 of 'cumbanam', 72-81 of 'samveśanam', 82-96 of 'upasṛitam' and 97-104 of 'prahānanam'.

All these terms are intimately connected with Erotics, and are, therefore, not translated here. They are explained in pages 97-176 of Vātsyāyana's Kāmasūtra.

LIST VI. (Yaśodhara).

This list is given by Yaśodhara in his commentary—Jayamangalā—on the Kāmasūtra (p. 31). Yaśodhara mentions and gives extracts from Caraka (p. 81), Suśruta (p. 81), Gautama (p. 142), Vasishṭha (p. 171), and Kāvyādarṣa (pp. 37, 38). In p. 147, he quotes a verse from Bhāravīś' Kirātārjunīya and on p. 68, makes a reference to Bāṇa's Kādambarī. These facts seem to show that he lived in the 8th century A.D, because there are no extracts from later writers such as Rudraṭa or Māgha. This list, he says, is given in another 'śāstra'.

1. गीतम्—Singing. Cp. I. 5, II. 38, III. 1, IV. 13.
2. नृत्यम्—Dancing. Cp. I. 4, II. 37, III. 3, IV. 12.
3. वायम्—Playing on musical instruments. Cp. I. 6, II. 37, III. 2, IV. 12.
4. लिपिज्ञानम्—Knowledge of writing, and engraving. Cp. I. 1, II. 3, IV. 44.
5. वचनं चोदारम्—Courtly speech. Cp. 'vācā porī', Burnouf, Lotus, 464, and I. 12.
6. चित्रविधि:—Composing poetry which can be formed in various figures (Cp. IV. 17) or painting.
7. पुस्तकर्म—Painting on cloth. Cp. 'potthe,' Praśnāvyākaraṇa and its commentary, p. 519. Cp. also I. 3, II. 33, III. 4, IV. 20, Mahāvastu, III. 113, 6, and Halāyudha, II. 436.
8. पत्रच्छेदम्—Trimming leaves into different shapes. Cp. I. 82, II. 85, III. 5, IV. 18.
9. माल्यविधि:—Art of making garlands, bouquets, etc. Cp. II. 44, III. 14.

10. आस्वादविधानम्—Art of making savoury dishes; i.e., art of cooking. Cp. III. 23, 24.
11. रत्नपरीक्षा—Art of testing precious stones. Cp. I. 38, III. 38, IV. 25.
12. सीन्यम्—Sewing. Cp. II. 83, III. 25 and Vyut. 245-698.
13. रङ्गपरिज्ञानम्—Knowledge of the stage, i.e., art of disposing views, producing representations of natural scenery, acting, etc.
14. उपकरणक्रिया—Construction of machines, apparatus, engines, etc. (Monier-Williams.) Cp. III. 50, IV. 30.
15. मानविधि:—Measuring. Another reading is यानविधि: which means 'going, travelling.' Cp. II. 17, 18.
16. आजीवज्ञानम्—Knowledge of the means of livelihood. Cp. Daśa. I. 42.
17. तिर्यग्योनिचिकित्सितम्—Medical treatment of animals, Veterinary Medicine.
18. मायाकृतं पाषण्डसमयज्ञानम्—Knowledge of the tenets of heretical systems, which are produced by illusion.
19. क्रीडाकौशलम्—Dexterity in plays, games, etc. Cp. III. 61, Daśa. I. 42.
20. लोकज्ञानम्—Knowledge of the world.
21. वैचक्षण्यम्—Cleverness, skill.
22. संवाहनम्—Massage. Cp. II. 45, III. 44.
23. शरीरसंस्कारः—Refinement of the body, i.e., dressing, putting on of jewels, use of ointments, etc. Cp. I. 26, III. 16.
24. विशेषकौशलम्—Special proficiency; i.e., proficiency in special arts.

25. आयुःप्राप्तिः
 26. अक्षविधानम्
 27. रूपसङ्ख्या
 28. क्रियामार्गः
 29. बीजग्रहणम्
 30. नयज्ञानम्
 31. करणादानम्
 32. चित्राचित्रविधिः
 33. गूढराशिः
 34. तुल्याभिहारः
 35. क्षिप्रग्रहणम्
 36. अनुप्रसिलेखास्युतिः
 37. अन्त्रिकमः
 38. छलव्यामोहनम्
 39. ग्रहदानम्
- } Varieties of gambling
(with dice, cowries, etc.).
Cp. I. 86, III. 59 and
IV. 21.

Terms 40-44 refer to gambling with live creatures.

40. उपस्थानविधिः—How to make cocks, etc., stand.

41. युद्धम्—Making cocks, etc., fight.

42. रुतम्—The cry of cocks, etc.

43. गतम्—Making horses, etc., race.

44. नृत्तम्—Making cocks, etc., dance.

Terms 45-64 refer to Erotics.

45. पुरुषस्य भावग्रहणम्—Art of finding out the state of the affection of a man.

46. स्वरागप्रकाशनम्—Making known one's own love for another.

47. प्रत्यङ्गदानम्

48. नखदन्तयोविचारौ Cp. VI. 13-28.

49. नीवीश्वसनम्

50. गुह्यस्य संदर्शनानुलोम्यम्
 51. परमार्थकौशलम्
 52. हर्षणम्
 53. समानार्थताकृतार्थता
 54. अनुग्रोत्साहनम्
 55. मूढुक्रोधप्रवर्तनम्—Inducing a slight anger.
 56. सम्यक् क्रोधनिवर्तनम्—Averting anger completely.
 57. कुद्धप्रसादनम्—Pacifying an angry person and getting his forgiveness.
 58. सुसापरिल्यागः
 59. चरमस्वापविधिः
 60. गुह्यगूहनम्
 61. साक्षुपातं रमणाय शापनम्—Making vows with tears (to a husband or lover).
 62. स्वशपथक्रिया—Making ‘sapatha’ on one’s self.
 63. प्रस्थितानुगमनम्—Following a departing lover or husband.
 64. उनःउनर्निरिक्षणम्—Seeing (a lover or husband) again and again. Terms 45-64 treat of Erotics, and therefore some are not here translated.

LIST VII. (Rāmacandra).

This list is given in Rāmacandra’s commentary on the first verse in Lakshmaṇakavi’s continuation of the Campūrāmāyaṇa of Vidarbharāja. This Rāmacandra is a commentator like Mallinātha and has written commentaries on several books including Bhartrihari’s ‘Three Śatakas’, the Campūrāmāyaṇa and the Campūbhārata. The last of the above books, viz., the

Campūbhārata is composed by Anantakavi, who is traditionally reported to have belonged to the family of the famous Appayyadikshita who lived in the 17th century A. D. Rāmacandra, in his commentaries, gives extracts from Candrāloka (12th century), Kāvyaphrakāṣa (12th century) and Sāhityadarpaṇa (15th century), so that he is assuredly later than Viśwanātha, the author of Sāhityadarpaṇa, and probably, later than Appayyadikshita also.

The list is given in the form of 9 anuṣṭup verses. (See Appendix A.)

1. इतिहासागमाद्याः—Itihāsas, Vedas and others. Cp. II. 62, 63, IV. 43, 48.
2. काव्यालङ्कारनाटकम्—Poems, dramas, and ‘alāṃkāras’ or figures of speech. Cp. II. 30, 72, III. 56, IV. 40, 42.
3. गायकत्वम्—Singing. Cp. I. 5, II. 38, III. 1, IV. 13 and 22 and VI. 1.
4. कवित्वम्—Composition of poetry. Cp. II. 31, III. 54.
5. कामशास्त्रम्—The science of Erotics. Cp. IV. 37; Daśa. I. 41. ‘adhyāpanam anangavidyānām sāṅgānām’.
6. दुरोदरम्—Gambling. Cp. I. 10, 85, 86, III. 59, IV. 21, and VI. 25-45.
7. देशभाषाः—Languages of countries. Cp. III. 47, IV. 45.
8. लिपिज्ञानम्—Knowledge of different scripts. Cp. I. 1, IV. 44, VI. 4.
9. लिपिकर्म—Enamelling. (Cp. Praśna. p. 519, ‘leppakamme’), writing, engraving.

10. वाचकम्—Reading. Cp. III. 31.
11. सर्वाणि अपदानानि—All ancient deeds, i.e., ancient chronicles.
12. स्वरशास्त्रम्—Science of ‘svara’ or nasal breath (Śabdakalpadruma); i.e., the science which describes the different kinds of nasal breathing and their occult effects. See Śabdakalpadruma under ‘svara’, and also Śivasvarodaya; also, the Berliner Verzeichnis, II. 273.
13. शाकुनम्—Omens and portents. Cp. III. 49. See Bṛihat. chap. 86-96.
14. सामुद्रिकम्—The science of finding out a person’s fortune, etc., by the lines on his hands, feet and body; chiromancy. Cp. ‘angavidyā’, Jāt. III. 122, 23; 158-18, etc.; 65th chap. Garuḍa Purāṇa, I.
15. रत्नशास्त्रम्—The science of precious stones; i.e., a knowledge of testing precious stones, etc. Cp. I. 38, III. 38, IV. 25, VI. 11. See chapters, 68-80 of Garuḍa Purāṇa, I.
16. रथगतिकौशलम्—Proficiency in driving chariots. Cp. II. 9, IV. 8.
17. अश्वगतिकौशलम्—Proficiency in guiding horses. Cp. I. 63.
18. मळशास्त्रम्—The science of wrestling. Cp. ‘sālambha’ in II. 3.
19. सूदकर्म—The art of cooking. Cp. III. 23, 24, VI. 10.
20. भूरहाणां दोहदम्—The art of grafting trees, making trees produce all sorts of abnormal fruits, etc. Cp. III. 41.

21. गन्धवादः—Combination, reduction to ‘bhasma’, purification, etc., of sulphur.
22. धातुवादः—Processes of combination, reduction to ‘bhasma’, decomposition, precipitation, etc., of minerals. Cp. I. 69 III. 39.
23. खन्यवादः—Location and acquirement of buried treasure. Cp. the story of the yaksha in Kathā. VI. 8, 73-74, and Indrajāla. pp. 360-364.
24. रसवादः—Combination, etc., of mercury.
25. जालवादः—Obscure.
26. अग्निसंस्तम्भः—Suspension of the properties or powers of fire; an occult art by means of which one could walk through fire, hold fire in one's hands, etc., uninjured.
27. खड्गस्तम्भः—An occult art, by means of which a man is uninjured by swords; suspension of the power to injure of swords.
28. जलस्तम्भः—Suspension of the powers or properties of water; another occult art by means of which one could walk in water for days, etc. Cp. Indrajāla. p. 305.
29. वाचस्तम्भः—An art by means of which one can suspend another's speech; i.e., make another speechless.
30. वयस्तम्भः—An art by means of which age i.e., the process of becoming old and decaying, is suspended. Regarding 26-30, cp. Indrajāla. pp. 39-43, ‘thambhanīm’ Sūtra. 2.2.27.

31. वश्यम्—An art by means of which one person can bring another completely under his influence. Cp. Indrajāla. pp. 274-295.
32. आकर्षणम्—An art by means of which one person compels another to come to him. Cp. 'āyamanīm', Sūtra. 2.2.27, Indrajāla. pp. 295-297.
33. विद्वेषणम्—An art by means of which one person is made to hate another. Cp. Indrajāla. pp. 323-325.
34. उच्चारनम्—Driving away; i.e., driving away a person from any locality such as a house or village; driving away of 'bhūtas', 'piśācas', 'grahas', etc., from houses or persons possessed by them. Cp. Indrajāla. pp. 315-320.
35. मारणम्—Killing another by means of black arts. Cp. Indrajāla. pp. 320-323.
 Kalās 31-35, as well as 'stambhaṇam' (26-30), are technically known among their professors as 'shatkarma'.
36. कालवश्वनम्—Deception of time; i.e., an art by which one can prolong one's life. Cp. Indrajāla. pp. 376-379.
37. पथसि पूर्वचातुर्थम्—Cleverness in diving in water.
38. पाढुकासिद्धिः—An occult art, by means of which one can transport oneself instantly to any desired place. Cp. Indrajāla. pp. 371-374.
39. मृत्सिद्धिः—'Siddhi' of clay; an art by means of which a person can produce anything he likes out of clay.
40. घटिकासिद्धिः—Success or 'siddhi' in 'ghatikās' or pills, by means of which one can produce

all sorts of wonders. Cp. Indrajāla. pp. 2, 374, 375, and pp. 36, 84 of Vetañlapancavimśatikā.

41. ऐन्द्रजालिकम्—Indrajāla, production of illusion. Cp. II. 77, 78, 48, III. 20, IV. 38, and ‘pāgasāsanīm’, Sūtra. 2.2.27.
42. अञ्जनम्—Collyrium; i.e., making all sorts of collyriums—bhūtāñjana, dravyāñjana, adriṣyāñjana, etc. Cp. Indrajāla. pp. 353-360.
43. नरदृष्टिव्यवनम्—Deception of human sight.
44. स्वरवचनम्—Deception of the voice; i.e., deceiving others by disguising the voice.
45. मणिसिद्धिः—‘Siddhi’ or success in precious stones, by means of which one can work wonders.
46. मन्त्रसिद्धिः—Success in ‘mantras’.
47. औषधसिद्धिः—‘Siddhi’ or success in drugs and medicines.
48. चोरकर्म—Thieving, stealing. Chap. Daśa. I. 11. ‘couryadurodarādikapaṭakalāprauḍhatvam’.
49. वृत्रक्रिया—Work in ‘vṛitra’, a kind of stone.
50. लोहक्रिया—Work in metals.
51. अश्मक्रिया—Work in stone.
52. मूल्क्रिया—Work in clay.
53. दारुक्रिया—Work in wood. Cp. III. 36, IV. 26.
54. बेणुक्रिया—Work in bamboos.
55. वर्मक्रिया—Armour-making.
56. अञ्जनक्रिया—Making collyrium.
57. अदृश्यकरणी—An art by which a person makes himself invisible. Cp. ‘antaddhāṇīm’, Sūtra. 2.2.27.

58. दूरकरणी—An art by means of which one can transport oneself or others to a distance.
59. मृगयारति:—Love of hunting.
60. वाणिज्यम्—Trading.
61. पाशुपाल्यम्—Cattle-rearing.
62. कृषि:—Agriculture.
63. आहवकर्म—Science of war. Cp. III. 63, I. 74-76.
64. लावकुकुट्येषादियुद्धकारणकौशलम्—Proficiency in making 'lāvakas' (a kind of bird), cocks and rams fight. Cp. III. 42, VI. 41, I. 85.

A Variant of this list is given in Sivatattvaratnākara. (See Appendix B). In this list the terms 3, 11, 16, 17, 20, 25, 27, 29, 30, 39, 45, 46, 47, 49, 50, 55, 56, 63 and 64 do not occur. In their stead, appear the following terms :—

न्यायशास्त्रम्—Logic. Cp. II. 80, IV. 6.

समस्तावधानम्—Attention on all; i.e., giving one's attention simultaneously to many things; e.g., playing cards, chess and 'ganjiph', counting the strokes of a bell, hearing English, Sanskrit, and Latin verses and calculating the answers of 3 or 4 sums in arithmetic, at the same time.

खण्परीक्षा—Testing of gold.

तुरगलक्षणम्—Marks of horses. Cp. I. 29, II. 53.

गजशस्त्रम्—Science concerning elephants; i.e., marks of elephants, their training, etc. Cp. I. 29, II. 54.

दशदोहलविद्या:—The ten processes concerning plants.

असित्तम्:—Suspending the power to injure of swords. Cp. VII. 27.

वायुस्तम्भः:—Suspension of the properties or powers of Air.

मोहनम्:—The art of fascinating others, so as to make them devoid of discrimination. Cp. Sūtra. 2.2.27. ‘mohaṇakaraṇī’.

वाक्सिद्धिः:—‘Siddhi’ or success in speech, an art by the acquirement of which all that a person speaks will come to pass.

मञ्चौषधिसिद्धिः:—‘Siddhi’ or success in precious stones and drugs. Cp. VII. 46, 47.

चित्ररोहक्रिया—Work in ‘citraroha’ (?) .

चर्मक्रिया—Work in leather.

अस्वरक्रिया—Cloth-making.

आसावकर्म—Preparation of ‘āsavas’—a kind of drink. Cp. III. 24.

महेन्द्रजालः:—‘Mahendrajālā’; wonderworking.

रतिकौशलम्—Cleverness in ‘rati’.

लावुकायोधनप्रौढिः:—Cleverness in making ‘lāvakas’ fight. Cp. VII. 64, III. 42.

मेषयुद्धादिकौशलम्—Cleverness in making rams, etc., fight. Cp. VII. 64, III. 42, VI. 41, I. 85.

It is to be remarked that a large number of the Kalās in this list are concerned with occult arts and alchemy—namely nos. 12, 13, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 57 and 58.

LIST VIII. (Sukranītisāra).

This list is given in p. 126 of *Sukranītisāra*.
(See Appendix C).

1. हावभावादिसंयुक्त नर्तनम्—Dancing accompanied with appropriate action of the features of the face, arms, etc. Cp. I. 4, II. 37, III. 3, IV. 12, VI. 2.
2. अनेकवायचिकृतौ तद्वादनेज्ञानम्—Proficiency in playing many musical instruments together; i.e., in playing in an orchestra. Cp. I. 6, II. 37, III. 2, IV. 11, VI. 3.
3. श्रीपुंसोः वस्त्रालङ्घारसन्धानम्—Performing the toilette of men and women; i.e., assisting men and women in putting on their dress, jewels, etc. Cp. I. 25, 26, III. 16, VI. 23.
4. अनेकरूपविर्भावकृतिज्ञानम्—Making forms come out; i.e., creating different forms in stone, wood, etc. Cp. I. 3, II. 32, 33.
5. शश्यास्तरणसंयोगपुष्पादिग्रथनम्—Making beds and garlands with flowers. Cp. I. 18, II. 44, III. 14, VI. 9, III. 10.
6. वृत्ताद्यनेकक्रीडाभी रञ्जनम्—Entertaining oneself with gambling and other pastimes. Cp. I. 10, III. 59, VI. 25-45, VII. 6.
7. अनेकासनसन्धानै रते ज्ञानम्—Knowledge of ‘rati’ in different postures. IV. 37, V. 82-96, VII. 5.
8. मकरन्दासवादीनां मद्यादीनां कृतिः—Preparation of ‘makaran-dāsava’ (flower-juice) and other intoxicating liquors. Cp. III. 24.
9. शल्यगूढाहृतौ सिरात्रणव्यधे ज्ञानम्—Knowledge of extracting buried arrows, spears, etc., and of cutting open wounds and blood-vessels.

10. हीनादिरससंयोगान्नादिसम्पाचनम्—Cooking of various dishes with the various ‘rasas’ combined in different proportions. Cp. III. 23, VII. 19, VI. 10.
11. वृक्षदिप्रसवारोपपालनादिकृतिः—Grafting and care of plants. Cp. III. 41, VII. 20.
12. पाषाणवात्वादितिभस्मकरणम्—Melting and reduction to ‘bhasma’ of stones, minerals, etc. Cp. I. 69, III. 39, VII. 22.
13. यावदिक्षुविकाराणां कृतिज्ञानम्—Knowledge of the preparation of all things that can be prepared from the juice of sugarcane.
14. धात्वौषधीनां संयोगक्रियज्ञानम्—Knowledge of the combinations of minerals and herbs.
15. धातुसाङ्ग्यपार्थक्यकरणम्—Combination and isolation of minerals.
16. धात्वादीनां संयोगपूर्वविज्ञानम्—Knowledge of making new combinations of minerals; etc.
17. क्षारनिष्कासनज्ञानम्—Knowledge of ejecting the ‘kshāra-rasa’ (one of the 6 ‘rasas’) out of minerals, etc.
18. पदादिन्यासतः शशसन्धाननिष्ठेषः—Making the bow ready, by placing the foot upon the bow, etc., and shooting with it.
19. सन्ध्याघाताकृष्टभेदैः मल्लयुद्धम्—Wrestling in different ways, using different falls and grips. Cp. II. 3, VII. 18, I. 70, 72.
20. अभिलक्षिते देशे यच्चायच्चनिपातनम्—Shooting arrows, etc., from ‘yantras’ so as to hit any desired place.
21. वायसङ्केततो व्यूहरचनादि—Arranging an army into ‘vyūhas’, making it into squares, etc., to the play of musical instruments. Cp. I. 53.

22. गजाश्वरथगत्या तु युद्धसंयोजनम्—Joining in a battle on an elephant, on horseback or on a chariot.
23. विविधासनमुद्राभिः देवतातोषणम्—Pleasing the deities by various postures, and ‘mudrās’. Cp. II. 3.
24. सारथ्यम्—Charioteering. Cp. IV. 8.
25. गजाश्वादेः गतिशिक्षा—Training of elephants and horses. Cp. I. 63, 64, IV. 14.
26. मृत्तिकाकाष्ठपाषाणधातुभाण्डादिस्तिक्या—Making of pots, etc., in clay, wood, stone and minerals. Cp. VII. 51, 52.
27. चित्राद्यालेखनम्—Painting of pictures. Cp. VI. 6, IV. 17, III. 4.
28. तटाकवापीप्रासादसम्भूमिक्रिया—Digging tanks and wells, and making the ground even.
29. घट्टाद्यनेकयच्चाणां वायानां कृतिः—Construction of machines like the water-wheel, and of musical instruments. Cp. VI. 14, IV. 30, III. 50.
30. हीनमध्यादिसंयोगवर्णादै रजनम्—Painting with colours mixed in different proportions.
31. जलचात्यमिसंयोगनिरोधैः क्रिया—Working with water, fire and air, conjointly, and with water, fire and air which are confined.
32. नौकारथादियानानां कृतिज्ञानम्—Knowledge of how to construct ships, chariots and other means of locomotion. Cp. VI. 15, III. 50.
33. सूत्रादिरञ्जुकरणविज्ञानम्—Knowledge of how to make yarn, ropes, etc.
34. अनेकतन्तुसंयोगैः पटबन्धः—Weaving of cloth from yarn. Cp. III. 34.
35. रत्नानां वेधादिसदरज्जानम्—Knowledge of how to test precious stones, and of cutting, boring, etc.,

- of precious stones. Cp. I. 38, III. 38, IV. 25, VI. 11, VII. 15.
36. स्वर्णादीनांन्तु याथार्थविज्ञानम्—Knowledge of testing gold, etc.
37. कृत्रिमस्वर्णरत्नादिक्रियाज्ञानम्—Knowledge of how to manufacture artificial gold, and artificial precious stones.
38. स्वर्णाद्यलङ्घरकृतिः—Construction of ornaments from gold, etc. Cp. I. 83, III. 17, 19.
39. लेपादिस्त्रृतिः—Enamelling, polishing, varnishing, etc. Cp. 'leppakamme', Praśna. p. 519.
40. चर्मणं मार्दवादिक्रियाज्ञानम्—Knowledge of tanning leather, etc.
41. पशुचर्माङ्गनिर्द्वारज्ञानम्—Knowledge of how to remove the hide and the various members from the bodies of animals.
42. दुग्धदोहादिद्वृत्तान्तं विज्ञानम्—Knowledge of the processes of milking and of making ghee from milk.
43. कञ्चुकादीनां सीधने विज्ञानम्—Knowledge of how to sew bodices, etc. Cp. VI. 12, III. 25, II. 83.
44. जलेबाह्वादिभि स्वरणम्—Swimming in water with hands, etc. Cp. IV. 33, II. 6, VII. 37.
45. गृहभाष्टादे र्मार्जने विज्ञानम्—Cleverness in cleaning houses, household utensils, etc.
46. वस्त्रसंमार्जनम्—Cleaning cloths.
47. क्षुरकर्म—Shaving.
48. तिलमांसादिस्त्रेहानां निष्कासने कृतिः—Extracting the essence from seasmum, meat, etc.
49. सीराद्याकर्षणेज्ञानम्—Knowledge of ploughing, hoeing, etc.
50. वृक्षाद्यारोहणेज्ञानम्—Knowledge of climbing trees, etc. Cp. IV. 36.

५१. मनोचुक्लसेवायाः कृतिज्ञानम्—Knowledge of how to please another by service.
५२. वेणुतृणादिपात्राणां कृतिज्ञानम्—Knowledge of how to make vessels out of bamboo, reeds, etc. Cp. VII. 54.
५३. काचपात्रादिकरणविज्ञानम्—Knowledge of how to make vessels, etc., of glass.
५४. जलानां संसेचनं संहरणम्—Bringing and sprinkling of water.
५५. लोहाभिसारशस्त्राकृतिज्ञानम्—Knowledge of how to make weapons out of metals. Cp. IV. 50.
५६. गजाश्वरषभोष्ट्राणां पल्याणादिक्रिया—Making saddles, etc., for riding elephants, horses, bulls and camels.
५७. शिशोस्संरक्षणे धारणे कीडनेज्ञानम्—Knowledge of how to bring up, carry, and play with, children. Cp. III. 61.
५८. अपराधिजनेसुयुक्ताडनज्ञानम्—Knowledge of how to beat offenders well.
५९. नानादेशीयवर्णानां चुसम्यग्लेखनेज्ञानम्—Knowledge of writing well the alphabets of the various countries. Cp. I. 1, IV. 44, VI. 4, VII. 8, 9.
६०. ताम्बूलरक्षादिकृतिज्ञानम्—Knowledge of how to prepare ‘tāmbūla’, etc. (i.e., betel leaves, areca nuts, slaked lime, etc.).
६१. आदानम्—Taking or comprehension (of the Kalās).
६२. आचुकारित्वम्—Quick work.
६३. प्रतिदानम्—Giving again or teaching, of the Kalās.
६४. चिरक्रिया—Working slowly.

LIST IX. (Kalpāntarvācyāni).

This list is given by the author of the Kalpāntarvācyāni, a commentary on the Kalpasūtra, as an alternative explanation of the term ‘bāvattarim kalāo’. (See Appendix D).

1. लिखितम्—Writing. Cp. I. 1, IV. 44, VI. 4, VII. 8, VIII. 59.
2. पठितम्—Reading. Cp. III. 31, VI. 10.
3. सङ्क्षया—Numbers, *i.e.*, arithmetic. Cp. II. 3, I. 2.
4. गीतम्—Singing. Cp. I. 5, II. 38, III. 1, IV. 13, 22, VI. 1, VII. 3.
5. चृत्यम्—Dancing. Cp. I. 4, II. 37, III. 3, IV. 12, VI. 2, VIII. 1.
6. तालः—A musical instrument, to beat time with. Cp. IV. 11.
7. पटहः—A kind of drum.
8. मुरजः—Another kind of drum. Cp. IV. 12.
9. वीणा—The ‘Viṇā’. Cp. IV. 12, II. 36.
10. वंशः—The flute.
11. भेरीपरीक्षा—Testing a ‘bherī’ (a kind of drum).
As regards 6-11, compare I. 6, II. 37, III. 2, IV. 11, VI. 3, VIII. 2.
12. द्विरदशिक्षा—Training of elephants. Cp. I. 64, IV. 14, VIII. 25.
13. तुरगशिक्षा—Training of horses. Cp. I. 63, VIII. 25.
14. धातुवादः—Combination, reduction to ‘bhasma’, etc., of minerals. Cp. I. 69, III. 39, VII. 22, VIII. 12-17.
15. दग्धवादः—Obscure.
16. मन्त्रवादः—Magic and sorcery.
17. वलिविनाशः—Destruction of wrinkles.
18. पल्लिविनाशः—Destruction of grey hair.
19. रक्तलक्ष्म—Marks of jewels. Cp. I. 38, III. 48, IV. 25, VI. 11, VII. 15, VIII. 35.
20. नारीलक्ष्म—Marks of women. Cp. I. 27, II. 51.

21. वृलक्ष्म—Marks of men. Cp. I. 28, II. 52.
22. छन्दः—Metrics (or the Vedas). Cp. II. 67, IV. 48.
23. तर्कः—Logic. Cp. II. 80, IV. 2.
24. सुनीतिः—Science of Morals, Politics, and Economies. Cp. II. 75, IV. 5.
25. तत्त्वम्—Philosophy.
26. कविता—Composing poetry. Cp. II. 31, III. 54, VII. 4.
27. ज्योतिः—Science of the Stars and Planets. Cp. II. 69, IV. 24, and I. 41-44.
28. श्रुतिः—The Vedas. Cp. II. 61, 63.
29. वैद्यकम्—Medical Science. Cp. IV. 29.
30. भाषाः—Languages. Cp. IV. 45, III. 47, VII. 7.
31. योगः—The ‘Yoga’ philosophy. Cp. II. 71.
32. रसायनम्—Preparation of ‘rasāyanas’.
33. अज्ञनम्—Collyrium, *i.e.*, preparation of collyriums. Cp. VII. 42, 56.
34. लिपिः—Writing, engraving. Cp. VII. 9, IV. 44, etc.
35. स्वप्नः—Dreams. Cp. II. 49.
36. इन्द्रजालम्—‘Indrajāla’; wonderworking. Cp. II. 77, 78, 48, III. 20, IV. 38, VII. 41.
37. कृषिः—Agriculture. Cp. VII. 62.
38. वाणिज्यम्—Commerce. Cp. VII. 60.
39. वृपसेवनम्—Service of the King.
40. शङ्खनम्—Augury, omens and portents. Cp. III. 49, VII. 13.
41. वायुसंसूचनम्—Indication of the wind.
42. अग्निसंसूचनम्—Indication of fire.

43. दृष्टिः—Seeing.

44. लेपनम्—Enamelling, varnishing, polishing, etc.
Cp. VIII. 39.

45. मर्दनम्—Beating.

46. ऊर्ध्वगतिः—Going upwards.

47. घटबन्धः—Binding pots.

48. घटब्रह्मः—Turning pots.

Terms 46, 47, probably refer to the Water-wheel—a wheel, to which pots are attached at small intervals and which is used to raise water from wells.

49. पत्रच्छेदनम्—Cutting of leaves into various shapes.
Cp. I. 82, II. 85, III. 5, IV. 18, VI. 8.

50. मर्मभेदनम्—Hitting the vital parts (with arrows, spears, etc.). Cp. II. 26.

51. फलाकृष्टिः—Attracting fruits.

52. अम्बुजता—Divination of water. See chap. 54, Brihat.

53. वृष्टिज्ञता—Knowledge of when it will rain. See chap. 28, Brihat.

54. लोकाचारः—Customs of the world. Cp. VI. 20.

55. जनातुयतिः—Following the people. Cp. VIII. 51.

56. फलभृत—Probably for ‘phalaka’ (and ‘bandhanam’).
Binding and carrying the shield.

57. खडगबन्धनम्—Binding a sword.

58. शुरीबन्धनम्—Binding a dagger.

59. मुद्रा—The ‘mudrās’. Cp. II. 3, VIII. 23.

60. अयःकृतिः—Working in iron. Cp. VII. 50.

61. रद्धकृतिः—Working in ivory. Cp. IV. 27.

62. काष्ठकृतिः—Working in wood. Cp. VIII. 26, IV. 26,
III. 36.

63. चित्रकृति:—Making of pictures ; painting. Cp. VIII. 27, VI. 6, IV. 17, III. 4.
64. दोर्युद्धम्—Fighting with the arms. Cp. I. 70.
65. दग्धुद्धम्—Fighting with eyes (?).
66. मुष्ठियुद्धम्—Fighting with fists. Cp. I. 72.
67. दण्डयुद्धम्—Fighting with sticks. Cp. I. 71.
68. असियुद्धम्—Fighting with swords. Cp. I. 73.
69. वाग्युद्धम्—Fighting with words.
70. गारुडदमनम्—Subduing a ‘garuḍa’ or Brahmini kite.
71. सर्पदमनम्—Subduing a serpent.
72. भूतदमनम्—Subduing of demons.

LIST X.

A different list which however corresponds with the above lists in certain points is given in Asvaghosha's Sūtrālamkāra, chapter IX, tale 61. I quote it according to Huber's translation from the Chinese (p. 311), the Sanskrit Text being lost. Compare also Sylvain Lévi in Journal Asiatique, July—August, 1908, p. 89.

1. The Veda. Cp. II. 63.
2. The art of shooting. Cp. I. 61, II. 7, 10, etc.
3. Medicine. Cp. IX. 29, IV. 29.
4. Sacrifices. Cp. II. 68.
5. Astronomy. Cp. IX. 27, IV. 24, II. 69, and I. 41-44.
6. Grammar. Cp. II. 64, IV. 1.
7. The origin of scriptures.
8. Books about the arrangement of sacrifices.
9. Books about eloquence.
10. The art of Love. Cp. IV. 37, VII. 5.

11. Books about the acquisition of fortune.
12. Books about pure families.
13. Books about all objects.
14. Books about the Ten Names.
15. Books about numbers and mathematics.
16. Books about playing chess.
17. Books about playing dice. Cp. III. 60.
18. Books about the study of the Origin.
19. Books about music and singing.
20. Books about playing the lute.
21. Books about dancing and laughing. Cp. IV. 12.
22. Jugglery.
23. Education. Cp. III. 61.
24. The arrangement of flowers. Cp. II. 44, III. 14,
VI. 9, VIII. 5.
25. Shampooing. Cp. III. 44, II. 45.
26. Books about precious stones. Cp. I. 38, III. 38,
IV. 25, etc.
27. Books about precious clothes.
28. Books about silk weaving.
29. Books about wax work. Cp. I. 24, II. 82.
30. Stratagems.
31. Serving. Cp. IX. 39, VIII. 51.
32. Sculpture. Cp. I. 3, II. 32, 33.
33. The art of painting. Cp. VI. 6, IV. 17, III. 4.
34. Literature. Cp. IV. 39-43, III. 55, 56, II. 61, 62.
35. Combinations of perfumes. Cp. I. 23, II. 86.
36. Arrangement of garlands. Cp. II. 44, III. 14.

37. The explanation of dreams. Cp. II. 49, IX. 35.
38. Interpretation of the flight of birds. Cp. III. 49, VII. 13.
39. The horoscope of boys and girls.
40. The training of elephants. Cp. I. 64, IV. 14, VIII. 25, IX. 12.
41. The art of beating the drum. Cp. I. 8, III. 27, etc.
42. The rules of battles.
43. The training of horses. Cp. I. 63, VIII. 25, IX. 13.
44. The management of the lance.
45. Jumping. Cp. II. 1, IV. 34.
46. Running. Cp. II. 4.
47. Fording a river. Cp. II. 6.

THE ORIGIN OF THE KALĀS.

There seems to be no reasonable doubt that the Kalās came into being as the Indians became civilised, and that therefore some of the Kalās included in any one list (*e.g.*, dancing and singing) are long posterior to others in the same list. The Kālikā Purāna (Chap. 2), however, narrates the following curious account of how the 64 Kalās came into being. Brahmā (the Creator) first created the Prajāpatis and the mindborn Rishis; he then created Sandhyā and then Manmatha, the God of Love. On him, Brahmā conferred a boon that no being in the universe—himself, Vishṇu and Śiva included—could withstand the might of

his arrows ; he therefore asked Manmatha to help him in the work of creation, by making men and women fall in love. The Prajāpatis and Rishis gave him the name of Manmatha and promised that he would get Daksha's daughter in marriage. Thereupon the mischievous Manmatha wanted to prove the truth of Brahmā's boon and seeing that Sandhyā was present, directed his arrows impartially at Brahmā, the Prajāpatis and Rishis and Sandhyā, so that they felt an irrepressible love for Sandhyā, who on her part, felt in the same way. As Brahmā and Sandhyā were thus experiencing the feelings of love, there were born the 49 'bhāvas' of Brahmā, and the 'hāvas', ('bib-boka', etc.) and the 64 Kalās of Sandhyā.

उदीरितेन्द्रियोधाता वीक्षाच्चके यदाथ ताम् ।
 तदैव ह्यनपच्चाशद्वावा जाताः शरीरतः ॥
 विच्छोकाद्या स्तथाहावा अतुष्णिकला स्तथा ।
 कन्दर्पशरविद्वायाः सन्ध्याया अभवन्द्विजाः ॥

Kālikā Purāṇa, II. 28, 29.

Such is the account given by the Kālikā Purāṇa. The other (and, undoubtedly) earlier Purāṇas like the Vishṇu Purāṇa, Vāyu Purāṇa, etc., fail to give an account of the origin of the Kalās even when describing the origin of the Vedas, Upavedas, Purāṇas, etc. This omission seems to show that no such account was in existence at the time of their composition.

The Kalās, being intended for the service of man in this world, naturally form part of the Lower Science or ‘aparā vidyā’ of the Muṇḍaka Upanishad.* It is therefore interesting to see that one ‘śloka’, while admitting that 63 of them form part of the Lower Science, says that the 64th Kalā† is Brahmanavidyā.

‡ शुद्राभिष्ठिविद्यास्यु स्तक्फलं नश्वरं भवेत् ।
चतुष्प्रष्टिमी ब्रह्मविद्या त्वमृतदायिनी ॥

(Source unknown).

MANLY AND WOMANLY KALĀS.

The Kalās are divided into 2 classes—‘strikalāḥ’ and ‘purushakalāḥ’ by the commentators according as they are appropriate for women or for men. Thus the Kalās in List I are for men as is observed by the author of the Kalpāntarvācīyāni (अत्र नन्दिसूत्रोक्ताः ७२ पुरुषकला इताः लेहं गणियम् etc. Berliner Verzeichnis, II. p. 662). Abhayadeva, too, remarks in p. 55, Vipākasūtra:—लेखाद्याः शकुनसूतपर्यन्ता गणितप्रधानाः कलाः प्रायः पुरुषाणामेवाभ्यासयोग्याः । गीतनृत्यादीनि विशेषतः पण्यखीजनोचितानि चतुष्प्रष्टिविज्ञानानि ते गणिकागुणाः । अथवा वास्त्यायनोक्तान्यालिङ्गनादीन्यष्टौ वस्तूनि । तानि च प्रत्येकमष्टभेदत्वाच्चतुष्प्रष्टिर्भवन्ति ॥

* It is significant that the Kalās are not mentioned as forming part of the Lower Science in the Muṇḍaka Upanishad, and the Chāndogya Up. Chap. 7.

† A comparison of App. A with App. B shows that the 2 terms—‘catnshshtikalāḥ’ and ‘catushashṭividyāḥ’ are synonymous.

‡ This ‘śloka’ refers to an entirely different list of Kalās, which, I have so far not succeeded in finding.

Thus in the opinion of Abhayadeva, the Kalās in List I are intended for men, and those in Lists III and V are intended for women and especially, for courtesans.

This, however, does not mean that the Kalās in list I were learnt exclusively by men, for we find in the Vipākasūtra that a certain courtesan named Kāmajjhaya was learned in the 72 Kalās and also possessed the 64 courtesan's accomplishments. (कामज्ज्या णामं गणित्या होत्था . . . बावत्तरीकलापण्डिता चऊसटिगणिअगुणोववेता. Vipākasūtra, p. 55) Adopting this classification, we find that the Kalās in Lists I, II, IV, VII, VIII, IX and X are for men and the Kalās in Lists III, V and VI for women.

The 64 Women's (or Courtesan's) accomplishments—'caūsatthimahilāguṇe' have a close relation with the 64 Kalās. In the opinion of Abhayadeva, the 64 'mahilāguṇe' are no other than the Kalās in List III or List V. The author of the Kalpāntarvācyāni, however, gives a list of 64 'gunas', which in no way differs from a list of Kalās. (See Appendix E.)

THE 64 'TANTRAS'.

In many books on 'tantra' (e.g., the Vāma-kesvaratantra), we find a list of 64 'tantras' given. These 'tantras', though entirely unconnected with the Kalās (See Appendix F.) are used for practically the same purposes for which Kalās are used. Thus, for instance,

the 'Mahāmāyāśambaratantra' is used to produce illusions (Cp. II. 77, 78, 48, etc.). The 'Kalāvāda' deals with Erotics, the 'Kundikāmata' with the means for acquiring 'ghaṭikāsiddhi' (VII. 40) and the 'Trotala' with the means for the acquisition of the 'siddhis' of 'ghaṭikās', 'anjanas' and 'pādukās' (VII. 40, 42, 38).

Thus the 64 'tantras' are substantially nothing but the 64 Kalās or the means for the acquisition of the Kalās; but the origin of the 'tantras' is quite different. The 'tantras' are all said to have been originally taught by Śankara to Pārvatī; while we find no such thing said of the Kalās, which came into being as the people became civilised, and were then made up into lists. (See also p. 63 *supra*.) It is said that there are also 64 subsidiary 'tantras'.

DATE OF THE LISTS.

Weber, in *Indische Studien* 16, 283, infers from the words 'itthilakkhaṇam', 'purisalakkhaṇam', etc., that the Jain lists were composed about the same time as the Mahābhāshya, which on Pāṇini, 4-2-60 gives 'gaulakshaṇikāḥ', 'āsvalakshaṇikāḥ' as examples. The mere occurrence of the words 'itthilakkhaṇam' etc., is not enough to warrant the above conclusion. Moreover, the date of the Mahābhāshya itself is not definitely settled; Bhāṇḍārkar assigns it to 142 B.C; Weber¹ to after the birth of

¹ Lectures on Indian Literature.

Christ and Paṇḍits Satyavrata Śyāmāśrami¹ and Bhāshyācārya² to before the birth of Buddha.

On historical, metrical and other grounds, Prof. Jacobi has concluded that the Sūtras composing the Jaina Siddhānta were composed after the Pāli Tripitaka and before Lalitavistara. He accordingly assigns the composition of the Jaina Sūtras to the period 320-300 B.C.³

The date of the Lalitavistara cannot be exactly determined. A Chinese translation of it, made in 76 A.D. is unfortunately lost. Dr. Rājendralāla Mitra's opinion that the book was written between 400 and 350⁴ B.C. does not rest on secure grounds. Under the circumstances, therefore, the 1st century B.C. is a safer date as it is neither too early nor too late.

Vātsyāyana's Kāmasūtra is mentioned by Bhavabhūti and Subandhu in his Vāsavadattā. This shows that Vātsyāyana's book is earlier than 600 A.D. If, however, Vātsyāyana is earlier than Kālidāsa, as Dr. Peterson⁵ suggests, this would place the Kāmasūtra earlier than the 4th century A.D. or (according to Kale, Vaidya, etc., who place Kālidāsa

¹ Appendix to the Nirukta (Bibliotheca Indica Series).

² Pamphlet on the Age of Patanjali.

³ See Jacobi's Introdn. to xxii, S.B.E. Series.

⁴ Introduction to the Lalitavistara.

⁵ See the extract from Peterson's essay, printed in the Kāmasūtra.

himself in the 1st century B.C.) the 1st century B.C.

List V—Pancāla's list—is mentioned by Vātsyāyana himself and is therefore earlier than the Kāmasūtra. We have also seen that in the opinion of Abhayadeva and Yaśodhara, this list is older than the Jaina Sūtras, and that it was composed at a time when the division of the Rik Saṃhitā into 64 'adhyāyas' was still felt as recent. The references to the Kalās in the Rāmāyaṇa, Mahābhāshya and Lalitavistara (p. 417) were most probably made to this list.

List IV occurs in Kādambarī, which was written by Bāṇa who lived in the court of Harshavardhana Śilāditya (606—648 A.D.).

Of Lists VI and IX we cannot find out the approximate date with any certainty, as we do not know in what books these lists originally occur. There now remain but 2 lists—Lists VII and VIII. These are given in Śivatatvaratnākara and Śukranītiśāra respectively, two books whose dates are not exactly known. Most probably, both are earlier than the 7th century A.D.

Thus, then, List V—Pancāla's list—is the oldest of all the lists given here. Next come in order the lists from the Jaina Sūtras, Lalitavistara and the Kāmasūtra. Of the remaining four lists, most probably, List VI is later than Lists VII and VIII and list IX later than all three.

THE LITERATURE OF THE KALĀS.

Some of the Kalās, such as 'koṣa', 'alamkāra', 'śikshā', 'chandah', etc., are dealt with in the Agnipurāṇa (See chapters 328—347).

The Garuḍapurāṇa too, has some chapters on 'sāmudrikam', 'ratnaparīkshā' and on the marks of men, women, horses, etc. (See Agnipurāṇa, chap. 243—246, Garuḍapurāṇa, I, chapters 63—80). These latter, as well as 'vāstuvidyā', 'vṛikshāyurveda', 'gandhayukti', etc., are dealt with in the Bṛihat Samhitā (see chapters 50—96). The books on 'Tantra', 'Mantrasāstra', and 'Indrajāla' devote themselves to the explanation of the occult arts like 'indrajāla', 'maṇisiddhi', etc. The chemical arts like 'rasavāda' and 'dhātuvāda' are to some extent dealt with in medical books like Rasaratnākara, etc. On dancing and music there are many books like Sangītaratnākara extant.

The culinary arts, 'annavidhi', 'pānavidhi', etc., are also dealt with in books on Vaidyaka or medicine. Of the books on 'Jyotiḥ', 'Sāmkhyam', 'Vyākaranam', etc., there is no necessity to speak about, each of them—having, as is well known, a large literature of its own. The erotic arts, too, are treated of in many books like the Kāmasūtra, Kandarpacūḍāmaṇi, etc.

On the remaining Kalās, like 'dyūtam', 'mālyagrathanam', 'corakarma', etc., there are no books now extant; many books on these subjects seem to have been current but these

are all now lost and a stray extract or two in some commentary, and sometimes, a bald mention of a string of writers, are now the only remnants of this great literature*.

* Recently, however, there has come into existence a monthly magazine in Madras (The Bhautikakalānidhi, edited by Messrs. B. Suryanārāyaṇa Rao, and Paṇḍit Subbarāya Śāstry) with the object of giving out to the world the contents of many books on Kalās written by ancient Rishis. The editors announce that they will give the contents of the following books, among others:—

- Anukarapaśabdaśāstra of Kāndīka Rishi.
- Strīlakshanaśāstra of Śākatāyana Rishi.
- Purushalakshanaśāstra of Babhru Rishi.
- Kanyālakshanaśāstra of the same Rishi.
- Sakuniśāstra of Gārgi Maharshi.
- Śilpaśāstra of Maya.
- Sūpaśāstra of Sukeṣa.
- Māliniśāstra of Rishyaśringa.
- Pralayaśāstra of Vyāsa.
- Kālaśāstra of Shaumukha.
- Māyāvādaśāstra of Ānjaneya.
- Dhātuvāda }
and { of the Aśvins.
- Vishavāda }
- Gāruḍaśāstra of Vāla.
- Citrakarma of Bhīma.
- Mallaśāstra of Malla.
- Bharataśāstra of Gaṇapati.
- Parakāyapraveśaśāstra of Vālakhilya.
- Aśvahṛidaya of Sugrīva.
- Gajahṛidaya of Kumāraswāmy.
- Ratnaparikshā of Vātsyāyana.
- Indrajāla }
and { of Viśabāhu.
- Mahendrajāla }
- Arthaśāstra of Vyāsa.
- Śaktitantra of Agastya.
- Saudāminikalāśāstra of Matanga.
- Śuddhavidyākalpa of Āśvalāyana.
- Brahmāṇḍasāra of Vyāsa..

APPENDIX A

इतिहासागमाद्याश्च काव्यालङ्कारनाटकम् ।
 गायकत्वङ्कवित्वच्च कामशास्त्रन्दुरोदरम् ॥
 देशभाषालिपिज्ञानं लिपिकर्म च वाचकम् ।
 सर्वाणिचापदानानि स्वरशास्त्रन्तु शाकुनम् ॥
 सामुद्रिकं रत्नशास्त्रं रथाश्रगतिकौशलम् ।
 मल्लशास्त्रं सूदकर्म भूरहाणाच्चदोहदम् ॥
 गन्धवादो धातुवादः खन्यवादो रसस्यच ।
 जालवादो भ्रिसंस्तस्मभो खड्गस्तस्मभो जलस्यच ॥
 वाचस्तस्मभो वयस्तस्मभो वश्याकर्षणमेवच ।
 विद्वेषणोच्चाटनच्च मारणङ्कालवच्चनम् ॥
 पर्यसिप्लवच्चातुर्यं पादुकासिद्धिरेवच ।
 मृत्सिद्धिर्घटिकासिद्धि रैन्द्रजालिकमेवच ॥
 अञ्जनं नरदृष्टेस्तु वच्चनं स्वरवच्चनम् ।
 मणिमञ्चौषधानाच्च सिद्धयश्चोरकर्मच ॥
 वृत्रलोहाश्ममृदाह वेणुवर्माज्ञनक्रियाः ।
 अहश्यकरणी दूरकरणी मृगयारतिः ॥
 वाणिज्यं पाशुपाल्यच्च कृषिराहवकर्मच ।
 लावकुकुटमेषादि युद्धकारणकौशलम् ॥

Amśubodhini of Bharadvāja.

Ākāśatantra of the same

Meghotpattiprakaraṇa of Āṅgirasa, etc.

Extracts from some of the above named books are given in the magazine. These extracts are in the form of 'sūtras' and are followed by the commentary (vṛitti) in verse of Bodhānanda. It is much to be regretted that the publication of this huge—and hitherto unknown—mass of literature on the Kalas is being performed with so much perfunctoriness.

चतुष्षष्ठिः कलाश्वैताः कलाविद्विः प्रकीर्तिताः ।

Campūrāmāyana. p. 311.

APPENDIX B

वेदास्सर्वे सवेदाङ्गा इतिहासस्तथागमः¹ ।
 न्यायशास्त्रं "न्तथाकाव्यमलङ्घारश्चनाटकम्" ॥
 कवित्वङ्गामशास्त्रं च द्यूतनैपुण्यमित्यपि ।
 देशभाषापरिज्ञानं लिपिज्ञानं लिपिक्रिया ॥
 तथासमस्तावधानं स्वरशास्त्रं च वाचकम् ।
 सामुद्रिकञ्ज शकुनं परीक्षारत्नसन्ततेः ॥
 तथा स्वर्णपरीक्षाच तथा तुरगलक्षणम् ।
 गजशास्त्रं मङ्गविद्या पाककर्म ततःपरम् ॥
 दशदोहलविद्याश्च वादोगन्धकसम्भवः ।
 धातुवादः खनीवादो रसवादस्ततःपरः ॥
 अग्निस्तम्भो जलस्तम्भो प्यसिस्तम्भनमेवच ।
 वायुस्तम्भस्तथा चश्चं मोहनार्कषणे तथा ॥
 उच्चाटनं च विद्वेषो मारण ङ्गालवच्चनम् ।
 वाणिज्य स्पाशुपाल्यच्च छृष्टि रासवकर्मच ॥
 लावुकायोधनप्रौढि मर्षयुद्धेषु कौशलम् ।
 रतिकौशलमाखेटो प्यदृश्यकरणीतथा ॥
 चित्ररोहाश्ममृदारुवेणुचर्मास्वरक्रियाः ।
 तथैवदूरकरणी^{*} चोरकर्माञ्जनन्तथा ॥
 मञ्चौषध्योस्तथासिद्धि स्वरहश्चयोस्तुवच्चने ।
 जलप्लवनवाक्सिद्धि र्धटिकासिद्धयस्तथा ॥
 तथैवपादुकासिद्धि रिन्द्रजालन्ततःपरम् ।
 विद्या मेहन्द्रजालेन चतुष्षष्ठिर्मता इमाः ॥

Srītatyānīdhī, p. 102.

* Incorrectly printed as द्यूतकरणी.

APPENDIX C

कलानां नपृथङ्गनाम लक्ष्मचास्तीहकेवलम् ।
 पृथक्पुथिक्रियाभिर्ह कलाभेदस्तुजायते ॥

 यांयाङ्गलां समाश्रित तत्रामा जातिरुच्यते ।
 हावभावादिसंयुक्तनर्तनं तु कला स्मृता ॥

 अनेकवादविकृतौ ज्ञानं तद्वादनेकला ।
 वस्त्रालङ्गारसन्धानं रूपिपुंसोश्च कला स्मृता ॥

 अनेकरूपाविर्भावकृतिज्ञानङ्गला स्मृता ।
 शश्यास्तरणसंयोगपुष्पादिग्रथनङ्गला ॥

 वृत्ताद्यनेकक्रीडाभी रञ्जनन्तु कला स्मृता ।
 अनेकासनसन्धानै रतेज्ञानङ्गला स्मृता ॥

 कलासमक्मेतद्वि गान्धर्वे समुदाहतम् ।
 मकरन्दासवादीनाम्मद्यादीनां कृतिः कला ॥

 शल्यगृहाहृतौज्ञानं सिराब्रणव्यधे कला ।
 हीनादिरससंयोगान्नादिसम्पाचनङ्गला ॥

 वृक्षादिप्रसवारोपपालनादिकृतिः कला ।
 पाषाणधात्वादिद्विति स्तद्वस्मकरणङ्गला ॥

 यावदिक्षुविकारणां कृतिज्ञानङ्गला स्मृता ।
 धात्वैषधीनां संयोगक्रियाज्ञानङ्गला स्मृता ॥

 धातुसाङ्गर्यपार्थक्यकरणन्तु कला स्मृता ।
 संयोगापूर्वविज्ञानं धात्वादीनाङ्गला स्मृता ॥

 क्षारनिष्कासनज्ञानङ्गलासञ्जन्तु तत्स्मृतम् ।
 कलादशक्मेतद्वि ह्यायुर्वेदागमेषुच ॥

 शश्यसन्धाननिक्षेपः पदादिन्यासतः कला ।
 सन्ध्याधाताकृष्टभेदैर्मह्युद्धङ्गला स्मृता ॥

...

कलाभिलक्षिते देशे यत्राद्यस्त्रनिपातनम् ।
 वायुसङ्केततो व्यूहरचनादि कला स्मृता ॥

 गजाश्वरथगत्तातु युद्धसंयोजनङ्कला ।
 कलापञ्चकमेतद्वि धनुवेदागमे स्थितम् ॥

 विविधासनमुद्राभि देवतातोषणङ्कला ।
 सारथ्यञ्च गजाश्वादे गतिशिक्षा कला स्मृता ॥

 मृत्तिकाकाष्ठपाषाणधातुभाण्डादिसत्क्रिया ।
 पृथक्कलाचतुष्कन्तु चित्राद्यालेखनङ्कला ॥

 तटाकवापीप्रासादसमभूमिकियाकला ।
 घट्याद्यनेकयत्राणां वायानान्तु कृतिः कला ॥

 हीनमध्यादिसंयोगवर्णाद्यै रज्जनङ्कला ।
 जलवाय्वग्निसंयोगनिरोधैश्च क्रिया कला ॥

 नौकारथादियानानां कृतिज्ञानङ्कला स्मृता ।
 सूत्रादिरज्जुकरणविज्ञानन्तु कला स्मृता ॥

 अनेकतन्तुसंयोगैः पठबन्धः कला स्मृता ।
 वेधादिसदसज्जानं रत्नानाञ्च कला स्मृता ॥

 स्वर्णादीनाञ्च यायाश्चविज्ञानञ्च कला स्मृता ।
 कृत्रिमस्वर्णरत्नादिक्रियाज्ञानं कला स्मृता ॥

 स्वर्णाद्यलङ्कारकृतिः कला लेपादिसत्कृतिः ।
 मार्दवादिक्रियाज्ञानञ्चर्मणाञ्च कला स्मृता ॥

 पशुचर्माङ्गनिर्हारक्रियाज्ञानं कला स्मृता ।
 दुग्धदोहादिविज्ञानं वृतान्तन्तु कला स्मृता ॥

 सीवने कञ्चुकादीनां विज्ञानन्तु कला स्मृता ।
 बाह्वादिभिश्च तरणंकलासञ्ज्ञज्ञले स्मृतम् ॥

 मार्जनेगृहभाण्डादेर्विज्ञानन्तु कला स्मृता ।
 वस्त्रसंमार्जनञ्चैव क्षुरकर्म कले हुमे ॥

तिलमांसादित्तेहानां कला निष्कासने कृतिः ।
सीराद्याकर्षणे ज्ञानं वृक्षाद्यारोहणे कला ॥

मनोनुकूलसेवायाः कृतिज्ञानङ्गला स्मृता ।
वेणुरुणादिपात्राणां कृतिज्ञानङ्गला स्मृता ॥

काचपात्रादिकरणविज्ञानन्तु कला स्मृता ।
संसेचनं संहरणञ्जलानान्तु कला स्मृता ॥

लोहाभिसारशस्त्राकृतिज्ञानङ्गला स्मृता ।
गजाश्वरृषभोष्ट्राणाम्पल्याणादिक्रिया कला ॥

शिशोसंरक्षणे ज्ञानधारणे क्रीडने कला ।
सुयुक्ताडनेज्ञानमपराधिजने कला ॥

नानादेशीयवर्णानां सुसम्यग्लेखने कला ।
ताम्बूलरक्षादिकृतिविज्ञानन्तु कला स्मृता ॥

आदानमाशुकारित्वम्प्रतिदानञ्चिरक्रिया ।
कलासु द्वौगुणौ ज्ञेयौ द्वेकले परिकीर्तिते ॥

चतुष्षष्ठिकला ह्येतास्सङ्घेषण निर्दिश्ताः ॥

Sukranītisāra, p. 126.

APPENDIX D

लिखितपठितसङ्ख्यागमीतनृत्यानितालपटहसुरजवीणावंशभेरपीक्षा ।
द्विरदत्तुरगशिक्षाधातुरुद्धज्ञात्रवादावलिपलितविनाशोरत्ननारीनृलक्ष्म ॥

छन्दस्तर्कसुनीतितत्कविताज्योतिःश्चित्वैद्यकम्भाषायोगरसायनाज्ञ-
नलिपिस्प्रेन्द्रजालं कृषिः । वाणिज्यं नृपसेवनञ्च शकुनं वाय्वाम्रिसंसूच-
नन्हृष्टिलेपनमर्दनोर्ध्वगतयो बन्धभ्रमौ द्वौ धटे ॥

पत्रच्छेदनमर्मभेदनफलाकृष्टयग्बुद्धिज्ञतालोकाचारजनानुवृत्तिफल-
भृत्वद्गम्भूरीवन्धनम् । मुद्रायोरदकाष्ठचित्रकृतिदोर्दृह्मुष्टिदण्डासिवाग्युद्ध-
ज्ञारुडसर्पभूतदमनं योगाब्दनामालयः ॥

P. 663, Berliner Verzeichnis II.

Prof. Weber, divides the above 3 verses into 72 divisions wrongly ; he includes in these 72 the last word—‘yogābdanāmālayah’—as 3 Kalās, whereas the word merely explains that the number of Kalās is 72 and is not a Kalā in itself.

APPENDIX E

The 64 ‘mahilā-guṇe’, are, according to the author of the Kalpāntarvācyāni the following :—

- | | | | |
|----------------|---------------------|-------------------------|-----------------------------|
| 1. वृत्त | Cp. I. 4, III. 3, | 18. शङ्कुनसागर | Cp. III. 49, |
| | VI. 2, etc. | | VII. 20. |
| 2. औचित्य | | 19. कियाकल्प | Cp. II. 72, |
| 3. चित्र | Cp. VI. 6, IV. 17, | | III. 56, etc. |
| | III. 4. | 20. संस्कृतजस्य | |
| 4. वादित्र* | Cp. I. 6, II. 37, | 21. प्रसादनीति | |
| | III. 2, VI. 3, etc. | 22. धर्मनीति | |
| 5. मत्त्र | Cp. IX. 16. | 23. वर्णिकावृद्धि | |
| 6. तत्त्र | | 24. उवर्णसिद्धि | |
| 7. ज्ञान | | 25. सुरभितैलकरण | |
| 8. विज्ञान | | 26. लीलासञ्चरण | |
| 9. दम्भ | | 27. गजतुरगपरीक्षण | Cp. I. 29, |
| 10. जलस्तम्भ | Cp. VII. 28. | | 30, II. 53, 54. |
| 11. गीतनाद | Cp. I. 5, III. 1, | 28. पुरुषबीलक्षण. | Cp. I. 27, |
| | VI. 1, etc. | | 28, II. 51, 52, IX. 20, 21. |
| 12. तालमान | Cp. IV. 11, | 29. सुवर्णरत्नमेद | Cp. VIII. 35. |
| | IX. 6. | 30. अष्टादशलिपिपरिच्छेद | Cp. |
| 13. मेघवृष्टि | Cp. IX. 53. | | VIII. 59, I. 1, II. 3, etc. |
| 14. फलाकृष्टि | Cp. IX. 51. | 31. तत्कालवृद्धि | |
| 15. आरामरोपण | Cp. III. 41, | 32. वास्तुसिद्धि | Cp. IV. 28, |
| | VII. 20. | | III. 37. |
| 16. आच्चारगोपन | | 33. वैद्यकक्रिया | Cp. IX. 29, |
| 17. धर्मविचार | Cp. IV. 4. | | IV. 29. |

* Incorrectly printed as ‘vādi’.

- | | |
|---|--|
| 34. कामविकिया | 50. सकलभाषाविशेष Cp. VII. 7,
etc. |
| 35. घटभ्रम Cp. IX. 48. | 51. अभिधानज्ञान Cp. III. 55. |
| 36. सारिपरिश्रम Cp. I. 13. | 52. आभरणपरिधान Cp. III. 19,
VIII. 3. |
| 37. अङ्गनयोग Cp. IX. 37,
VII. 42, 56. | 53. भूत्योपचार |
| 38. चूर्णयोग Cp. 'cūṇṇa-
juttim' (See p. 17
above). | 54. गृहाचार |
| 39. हस्तलाघव Cp. III. 22. | 55. काव्यकरण Cp. III. 54. |
| 40. वचनपाटव | 56. परनिराकरण |
| 41. भोज्यविधि Cp. I. 15. | 57. रन्धन Cp. III. 23,
VII. 19, etc. |
| 42. वाणिज्यविधि Cp. VII. 60,
IX. 38. | 58. केजाबन्धन Cp. II. 20. |
| 43. मुखमण्डन | 59. वीणानिनाद Cp. II. 36. |
| 44. शालिखण्डन | 60. वितण्डावाद |
| 45. कथाकथन | 61. अङ्गविचार Cp. I. 2,
II. 3. |
| 46. पुष्पग्रथन Cp. VIII. 5. | 62. लोकव्यवहार Cp. IX. 54. |
| 47. वक्त्रोक्ति | 63. अन्ताक्षरिका Cp. III. 29. |
| 48. काव्यशक्ति Cp. VII. 4. | 64. प्रश्नप्रहेलिका Cp. I. 19,
III. 28. |
| 49. स्फारवेष | |

Berliner Verzeichnis II, pp. 663, 664.

APPENDIX F

The 64 'tantras', according to Lakshmidhara's commentary on Saundaryalaharī 31 are the following :—

महामायाशम्बर १ च योगिनीजालशम्बरम् २ ।

तत्त्वशास्त्रक ३ चैव भैरवाष्टकमेवच ४-११ ॥

बहुरूपाष्टक १२-१९ चैव यामलाष्टक २०-२७ मेवच ।

चन्द्रज्ञानं २८ मालिनी २९ च महासंसोहन ३० न्तथा ॥

वामजुष्टं ३१ महादेवं ३२ वातुलं ३३ वातुलोत्तरम् ३४ ।

हृद्देद ३५ न्तत्रभेद ३६ च गुद्यतत्र ३७ च कामिकम् ३८ ॥

कलावादं ३९ कलासारं ४० न्तथान्यस्कुण्डकामतम् ४१ ।
 मतोत्तरं ४२ च वीणाख्यं ४३ ब्रोतलं ४४ ब्रोतलोत्तरम् ४५ ॥
 पञ्चामृतं ४६ रूपभेदं ४७ भूतोङ्गामरं ४८ मेवच ।
 कुलसारं ४९ कुलोङ्गीशं ५० कुलचूडामणि ५१ न्तथा ॥
 सर्वज्ञानोत्तरं ५२ चैव महाकालीमत ५३ न्तथा ।
 अरुणेशं ५४ मोदिनीशं ५५ विकुण्ठेश्वरं ५६ मेवच ॥
 पूर्वं ५७ पश्चिमं ५८ दक्षं ५९ च उत्तरं ६० चनिहन्तरम् ६१ ।
 विमलं ६२ विमलोत्त ६३ च देवीमत ६४ मतःपरः ॥

The names of 'tantras' 4-11, 12-19, and 20-27
are ;—

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| 4. सिद्धभैरव. | 12. ब्राह्मीतत्त्वम्. | 20. ऋद्यामलम्. |
| 5. मायिकभैरव. | 13. माहेश्वरीतत्त्वम्. | 21. ब्रह्मायामलम्. |
| 6. कङ्गालभैरव. | 14. कौमारीतत्त्वम्. | 22. विष्णुयामलम्. |
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| 8. शक्तिभैरव. | 16. वाराहीतत्त्वम्. | 24. गणपतियामलम्. |
| 9. योगिनीभैरव. | 17. इन्द्राणीतत्त्वम्. | 25. स्कन्दयामलम्. |
| 10. महाभैरव. | 18. चामुण्डातत्त्वम्. | 26. सूर्ययामलम्. |
| 11. भैरवनाथ. | 19. शिवदूतीतत्त्वम्. | 27. चन्द्रयामलम्. |

Saundaryalahari, Mysore Government Edition, p. 80.
Oxford Catalogue p. 109.

For a variant of this list, see Nityāshodasi-kārṇava, Ānandāśrama Series, Poona.

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,	20	mēnda-	mēndā-
,	21	Digha	Digha
,	29	Garuda	Garuda
17	Last	Valthuvijjam	Vatthuvijjam
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27	8	—dakas’	—dakas’
32	7	‘nātyam’	‘nātyam’
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